

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • DECEMBER 10, 1990

## Sony's Stringer, Mottola Get New Roles In Revamp

BY CHUCK TAYLOR

NEW YORK—A shift in the executive tier of Sony Corp. of America (SCA) has added a new level of leadership to the company's U.S. music division, as Howard Stringer is upped from president of SCA/chairman of Sony Electronics/CEO of Sony Canada to chairman of Sony Corp. of America.

Also announced were new appointments for Thomas Mottola, promoted from president/CEO to chairman/CEO of Sony Music Entertainment, and John Calley, upped from president to chairman/CEO of Sony Pictures Entertainment.

In his new role, Stringer will



STRINGER MOTTOLA

### NEWS ANALYSIS

report directly to Nobuyuki Idei, president/co-CEO of Sony Corp. in Tokyo, while Mottola and Calley will now report to Stringer. Both will maintain responsibility for the daily operations of their divisions. Previously, the executives reported directly to Idei.

"My only goal," says Stringer, "is to simplify decisions that require collaborative interests and to make life easier for Tommy Mottola and John Calley. I already communicate a lot with John on television and movies, and Tommy doesn't need my help at all."

(Continued on page 84)

## A New Universal Emerges As A Global Force

### Larsen Unveils International Picture

BY ADAM WHITE

LONDON—The task of integrating the Universal and PolyGram operations in the world outside North America could hardly be greater. It's no wonder that Universal Music International (UMI) chairman/CEO Jorgen Larsen and his team have been busy since May.

Most of PolyGram's worldwide music-business revenues and profits were generated by its powerhouse European operations, boosted by a strong Asia-Pacific sector—the company's Japanese unit, for example, has been gaining on perennial market-leader Sony—and a growing Latin America segment. As London-based Larsen exercises leadership of this business, he and a modest-sized (so far) central support team must redefine the structure of dozens of companies around the globe and evaluate the effectiveness of thousands of employees therein.

Larsen estimates that his division is now responsible for \$3.8 billion to \$4 billion for the total Universal Music Group (UMG) revenue and that it employs 8,000-9,000 people. The group's worldwide market share is 23% by his estimate, pitting it

against the company where Larsen worked for 20-plus years, CBS/Sony Music.

Danish citizen Larsen, age 57, reports to UMG chairman/CEO Doug Morris—both men, coincidentally, have written hit songs—and he was named in June as the executive to take charge of the international

(Continued on page 79)

BY DON JEFFREY

NEW YORK—Having become the world's largest record company with a market share of more than 23%, Universal Music Group now

takes on the challenge of making itself the leanest and most profitable through a massive restructuring that will pare label rosters and eliminate thousands of jobs.

With the \$10.4 billion acquisition of PolyGram by Universal parent Seagram completed, executives have disclosed details of the consolidation, which they say will result in the projected \$300 million in annual cost savings.

"It will be achieved," says Doug Morris, chairman and chief executive of Universal Music Group, the umbrella name for the combined operations.

To help run the company, Morris has assembled a worldwide executive team that includes Bruce Hask, vice chairman; Zach Horowitz, president/COO; and Jorgen Larsen, chairman/CEO, Universal Music International.

Morris will report to Seagram

(Continued on page 75)

## B'board Awards Win Retail Raves

Spike Seen For Next; Brooks, Dion, Usher Also Score

BY CHRIS MORRIS

LAS VEGAS—Retailers believe that Arista R&B group Next stands to reap immediate commercial gains in the wake of winning eight 1998 Billboard Music Awards.

The vocal trio stood out in a pack of other multiple award-winners that included such multi-platinum sellers as Garth Brooks, Celine

Dion, LeAnn Rimes, Backstreet Boys, and Usher, who won artist of the year.

Singer/songwriter James Taylor accepted the Century Award, Billboard's highest honor for distinguished creative achievement.

At the awards show—broadcast live by Fox on Dec. 7 from the Grand Garden Arena at the MGM Grand

(Continued on page 15)



DION

BROOKS

NEXT

### GOOD WORKS

Warner Bros. Records Inc. Teaming On Millennium Project ... **P10**



Bley Explores Chamber Music On Her New Watt Records Set ... **P13**



Virgin's New U.S. Megastore Team Is Taking Shape ... **P60**

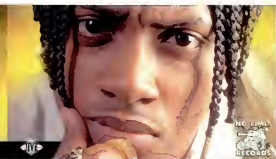
### INSIDE THIS WEEK'S BILLBOARD

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- NEW AGE**  
★ THE CHRISTIAN ANGEL  
MANNHEIM STEARNS • AMERICAN GEMSTONE
- CHRISTMAS**  
★ THESE ARE SPECIAL TIMES • CELINE DION • S&W MUSIC

- THE BILLBOARD 200** • 82  
★ DOUBBLE LIVE • GARYT BROOKS • CRYSTAL
- BLUES** • 43  
★ WANDER THIS WORLD • JONNY LANG • AMG
- CONTEMPORARY CHRISTIAN** • 35  
★ TOUCHED BY AN ANGEL: THE ALBUM  
SOUNDTRACK • S&W MUSIC / AMERICA
- COUNTRY** • 31  
★ DOUBBLE LIVE • GARYT BROOKS • CRYSTAL
- GOSPEL** • 31  
★ THE NU NATION PROJECT • KIM FRANKLIN • GOSPEL CENTRIC
- HEATSEEKERS** • 19  
★ MEMORIAL DAY • FULL BLOODED • NO LIMIT
- KID AUDIO** • 62  
★ DINO'S CHRISTMAS COLLECTION  
VARIOUS ARTISTS • SONY DISCO
- THE BILLBOARD LATIN 50** • 37  
★ DONDE ESTÁN LOS LADRONES • SHANGHAI • SONY DISCO
- POP CATALOG** • 59  
★ MIRACLES: THE HOLIDAY ALBUM • KENNY G • A&R
- R&B** • 22  
★ GREATEST HITS • 2PAC • ANALYST / CASH BOX
- REGGAE** • 43  
★ NEXT MILLENNIUM • BOUNTY KILLER • RLANT
- WORLD MUSIC** • 43  
★ ROMANZA • ANDREA BOCCIELLI • POPS
- THE HOT 100** • 80  
★ I'M YOUR ANGEL • B. KELLY & CELINE DION • J&M
- ADULT CONTEMPORARY** • 71  
★ I'M YOUR ANGEL • B. KELLY & CELINE DION • J&M
- ADULT TOP 40** • 71  
★ LULLABY • SHAWN MILLER • J&M
- COUNTRY** • 33  
★ HUSBANDS AND WIVES • BROOKS & DUNN • AMERICA HARBOR
- DANCE / CLUB S&S** • 25  
★ BELIEVE • CHER • WARNER BROS.
- DANCE / MAXI SINGLES SALES** • 25  
★ BELIEVE • CHER • WARNER BROS.
- HOT LATIN TRACKS** • 25  
★ DEJANA TOSTO • CHEWYANE • SONY DISCO
- R&B** • 25  
★ NOBODY'S SUPPOSED TO BE HERE • DEBORAH COLE • A&R
- RAP** • 24  
★ GHETTO COMBOY • MO THUGS FAMILY • MO THUGS / RUTHLESS
- ROCK / MAINSTREAM ROCK TRACKS** • 73  
★ TURN THE PAGE • METALLICA • EMI
- ROCK / MODERN ROCK TRACKS** • 73  
★ NEVER HERE • CAGE • CRYPTON

- TOP VIDEO SALES** • 64  
★ ARMAGEDDON • TOUCHSTONE HOME VIDEO
- DVD SALES** • 62  
★ THE MASK OF ZORRO • COLUMBIA TRIESTE HOME VIDEO
- HEALTH & FITNESS** • 65  
★ THE GRAND WORKOUT FITNESS WITH FLAVIA  
SONY MUSIC VIDEO
- MUSIC VIDEO SALES** • 65  
★ "I'M THE SEX WITH" BY "2PAC" • 2PAC • S&W MUSIC
- RECREATIONAL SPORTS** • 65  
★ "WIP" ALSTIN 3:15 UNCORRECTED  
WORLD WRESTLING FEDERATION HOME VIDEO
- RENTALS** • 64  
★ ARMAGEDDON • TOUCHSTONE HOME VIDEO

## TOP OF THE WEEK

7 Pop Art International Productions hopes to make its mark on the Agentinella concert scene.

## ARTISTS &amp; MUSIC

10. **Executive Turntable:** Paul McCartney is named VP of A&R at Capitol Records.
14. **MTV's talent contest:** "The Q&A," gives unsigned acts a chance to make it big.
14. **The Beach:** Backstage news from the winners and performers at the Billboard Music Awards.
14. **Rowena:** The Dawn Matthews Band grosses more than \$1.2 million of Madison Square Garden.

17. **Soundtracks And Film Score News:** Pacific Time Entertainment plans to acquire publishing rights to score foreign films.

## REVIEWS &amp; PREVIEWS



THE CANDIGANS • P. 20

19. **Popular Uptrends:** Dutch trance bass duo Ailing & Cameron to bring their brand of grooves to the U.S.
20. **Review Previews:** The Candigans and the eare share the spotlight.
23. **R&B:** Rapper A+ hopes to make the grade with his sophomore album, "Hempstead High."
24. **The Rhythm Section:** On-going changes to the R&B

## COUNTRY



MARK CHESNUT • P. 30

- core-store panel and the singles chart.
28. **Dance Ties:** A budding dancefloor hit is inspired by a 200-year-old opera.
30. **Country:** Mark Chesnut covers Aerosmith's "I Don't Want to Miss A Thing" to prove his versatility.
34. **Classical/Keeper Score:** Navos launches a 200-disc survey of the American classical canon.
35. **Higher Ground:** Larger issues surround John Mayr's resignation as Star Song's senior VP of A&R.
36. **Latin Notes:** Bill Martin steps down as VP/GM of RMM.
36. **Pro Audio:** Software developers and audio companies join forces for Audiotap spec.

43. **Jazz/Blue Notes:** In a new move, several labels allow the works of Louis Armstrong to appear on one compilation from Universal's Hip-O imprint.
44. **In The Spirit:** The Winans Phase 2 continues the family tradition of gospel music, with a contemporary R&B flair.
45. **Songwriters & Publishers:** Scenes from SESAC's third annual music awards dinner.

## INTERNATIONAL

52. **Norway's performing rights society, TONO,** loses radical changes.
54. **Hits Of The World:** Char's "Believe" reigns supreme in Germany, Spain, Switzerland, Italy, and the U.K.
55. **Global Music Pulse:** Twelve-year-old British soprano Charlotte Church prepares for the international release of her album, "Voice Of An Angel."
56. **Canada:** Unusually warm weather may spell retail trouble for the holiday season.

## MERCHANTS &amp; MARKETING

57. **Independent distributors** express concern about retail consolidation.
60. **Retail Track:** Virgin restructures its U.S. Megastore team.
61. **Declarations Of Independence:** Roots music imprint HMG parts company with Ryko Distribution.
62. **Child's Play:** Kid Rhino to release audio disc of "Burt's Blues."
63. **Home Video:** Two high-profile insect-themed movies lead to installation of bug-related home video titles.
64. **Short Talk:** New Line to lower the price of "In Space" in an effort to spur holiday sales.



FOLLOWS PAGE 38

## PROGRAMMING

70. **RadioPhone** helps people identify songs they hear on the radio.
72. **ArtWeek:** Jewell's spirituality-minded "hands" finds a home on several Billboard charts.
73. **The Modern Age:** A failed friendship provided zeroed-out with the inspiration for its single "Get Back."



LOUIS ARMSTRONG • P. 43

74. **Music Video:** Pina on under way to launch Fontana: The Classical Music Channel.

## FEATURES

69. **Update/Litelines:** A holiday battle of the bands in New York is being held to benefit Hungerford '98.
79. **Hot 100 Singles Spotlight:** Mark Chesnut's version of "I Don't Want to Miss A Thing" makes a splash at radio.
84. **Between The Bullets:** Garth Brooks remains at the top of The Billboard 200.
86. **Chart Beat:** Cher's No. 1 U.K. hit "Believe" debuts on The Billboard Hot 100.
88. **This Week's Billboard Online**
88. **Classical**
88. **Global Watch**
88. **Homebased Music & Media** restructures its editorial staff.

## GUEST COMMENTARY

## Industry Should Return To Local Approach

## BY HAROLD CHILDS

The late speaker of the House, Thomas P. "Tip" O'Neill, used to say that "all politics is local." In my opinion, the same thing applies to music. The problem—evident in lackluster sales and exacerbated by a proliferation of big corporations controlling the business—is that this basic tenet has largely been forgotten in the quest for national hits out of the box.

There was a time when everybody listened to popular music on the radio. Today, interest in music is flat at the local level, and so is consumer sales response. This is in large part because there are no local choices in recorded music being offered to consumers through broadcast or other outlets. There is nothing for them to call their own, to rally around, to support.

At one time, as now, the landscape was controlled by a few majors. Then along came the independent labels. They brought in an era when the music was created by local and regional artists in

"Although independent labels are proliferating today, they are caught up in the fever to start out with a national hit."

Harold Childs, who has held executive positions at A&M, Qwest, and Warner Bros., is a music marketing consultant based in Los Angeles.

Philadelphia, Chicago, Memphis, Detroit, etc., that broke out through local radio stations to eventually find national audiences. Remember that Elvis Presley, Otis

Redding, the Temptations, James Brown, and even Nirvana all started out as local acts. Motown, Stax, King, and Philadelphia International, among many others, began as local labels. The music industry was at its healthiest and growing when there were both majors and independents.

Although independent labels are proliferating today—thanks to inexpensive new technologies and alternative promotional vehicles such as the Internet—they are caught up in the fever to start out with a national hit. This has them competing with the majors and wasting their resources going up against the giants when they could be using their strength at the local and regional levels to nurture talent and get results upon which to build and grow.

(Continued on page 15)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1615 Broadway, New York, N.Y. 10036.

# Ham Is New Forefront Prez As Founders Exit

**BY DEBORAH EVANS PRICE**  
NASHVILLE—In recent years, it staggered the contemporary Christian music community, ForeFront Records co-founders Dan Brock and Eddie DeGarmo announced they are leaving the company next spring following a six-month transition period. Senior VP Greg Ham has been named the new president of ForeFront.

Outgoing president/CEO Brock and executive VP of A&R DeGarmo will be the label with Dan Brock and Ron Grinbank in 1988 and sold the company to EMI in 1996. Both Brock and DeGarmo had contracts for five years with the EMI purchase, with an option to exit after the third year. "I'm very fulfilled and very pleased with the EMI acquisition. I don't believe it's happier about that decision. Eddie and I have no regrets," says Brock. "We think we've put the company with the right people. I feel good about letting Greg Ham take over."

Brock and DeGarmo both say they just feel a need to move on, spend more time with their families, and pursue other projects. "I've worked hard I don't show down enough to really hear God," says Brock. "I feel in my heart that I need to slow down. I need to hear what he has for me next."

Says DeGarmo of his decision to leave the label, "I've had a lot of years of 75- to 80-hour weeks, and I just felt like it was a good time for me to step away from that. With Dan leaving, and with Greg accepting the job as president, it just felt right to leave this thing and allow it to grow past me."

## FUTURE PLANS

Brock plans to spend time with his family next summer, then possibly work as a consultant with ForeFront on some projects next fall. First on DeGarmo's agenda is launching "Hero," a play he co-written with Bob Farrell. The plot revolves around Jesus not having been born nearly 2,000 years ago, but instead coming today to New York to spread the gospel.

Artists and managers were surprised to learn of the departures. "They were very gracious and met with us," says True Artist Management's Andy Anderson, who co-manages ForeFront/Virgin-based Talk. "It was not something we expected at all... It's a very bitter-sweet thing. While we have the utmost respect for Dan and Eddie and Greg Ham, they're the people we have total confidence in Greg Ham. He is amazing. We will definitely feel the loss when they go, but we are so positive about what the future there will be with Greg Ham. We're a part of something, and to be around people of this integrity to learn from them and be a part of that team—God has really blessed me."

Ham is getting to work on first-label releases from Considering Lily and Pete Stewart and is looking to fill

two executive posts. "I'll be looking for a VP of marketing and a VP of A&R—high-caliber people with passion for what we do, because that's what ForeFront has been about," Ham says.

Brock and DeGarmo's announcement came on the heels of Star Song senior VP of A&R John Mays' resignation (see *Higher Ground*, page 35). Mays opted to exit in the wake of EMI Christian Music Group's decision to merge Star Song an imprint focusing on concert recordings and church recording product (Billboard, Dec. 5).

According to Ham, Hearn has assured him that ForeFront will retain its autonomy. "What's made ForeFront work is the independent way of thinking that we've had. Even through the purchase by EMI, we've had an independent state of mind," Ham says. "Keeping that is vital to the culture at ForeFront and its success. I think Bill knows that."



Ho, Ho, Ho From Yoko Ono. Capitol Records executives and associates joined Yoko Ono Dec. 1 in New York's Times Square to celebrate the holiday message that Ono and John Lennon posted on billboards in the world's major cities 29 years before: "War is over! If you want it. Merry Christmas from John & Yoko." Pictured near the new billboard, from left, are Lou Mann, senior VP/GM at Capitol Records; Dave Ayers, VP of A&R at Capitol Records; Ono; Peter Shukat, attorney; Capitol Records president Roy Lot; and Michael Phillips from the management company Studio One.

# Capitol Starts R&B Ramp-Up

**BY ANITA M. SAMUELS**

Capitol's first steps in resurrecting R&B and hip-hop at the label have occurred with the hiring of David Linton as senior VP of urban promotion and marketing.

As Capitol Records president Roy Lotz told Billboard when he first assumed the position in April, one of his goals was to bring R&B back to the label. "We need to get Capitol back into black music," he said (Billboard, April 18).

Linton will assume his post Jan. 4 at Capitol in Los Angeles. He remains a VP of promotion at Arista in New York until Friday (18) and therefore says he cannot comment on the new position until he leaves his current post (Billboard, *Palette*, Dec. 9).

Lotz also declines comment. In 1996, Capitol's black music department, which included artists such as Portishead, Mad Cobra, and Channel Live, was folded into sister label EMI Records, which is now defunct in the U.S. While a handful of R&B acts remained at Capitol, a number of permanent personnel were picked up by EMI were subsequently dropped (Billboard, March 9, 1996).

**BY MARCELO FERNÁNDEZ BITAR**  
BUENOS AIRES—After 12 years of dominating Argentina's concert scene, Rock & Pop International productions now finds itself in competition with a scrappy new rival that may threaten its market hegemony—Pop Art International Productions.

Confirmation of Pop Art's arrival on Argentina's concert turf came in September; the 9-month-old firm produced two sold-out Backstreet Boys shows Sept. 18-19 at Buenos Aires' Boca Juniors Stadium. The pair of performances drew 85,000 concertgoers.

Hundreds of spirited Backstreet Boys fans camped near the stadium five days before the show in hopes of securing first-row views of their idols. In addition, more than 2,000 admirers surrounded the hotel in a 24-hour-a-day vigil during the group's visit.

Pop Art placed another feather

in its cap Oct. 17, when the company promoted the Bee Gees' debut concert in Argentina at Boca Juniors; the show attracted 40,000 spectators. Prices ranged from \$25 general-admission tickets to \$300 ducats that provided access to a



"Saturday Night Fever"-themed party at Buenos Aires disco El Divino.

Heading up Pop Art is owner Roberto Costa, a former top executive with Rock & Pop, the president of which is Daniel Grinbank.

Costa says he decided to form his own outfit "because I felt that I had reached a professional limit, and I could not grow any more under Grinbank's shadow."

Grinbank, who has exclusive lease agreements with two Buenos Aires stadiums, recently teamed with the Mexico City-based live entertainment company CIE to expand his operations into non-music events such as theatrical productions.

Grinbank declined comment on Pop Art's arrival.

Costa attributes Pop Art's fast start to his willingness to check out other venues not controlled by Grinbank. One of those venues was Boca Juniors' stadium.

Boca Juniors proved highly successful with the concerts of Backstreet Boys and Bee Gees," says

Costa. "Many people thought that the neighborhood where the stadium was—just five minutes south of downtown Buenos Aires—would not attract fans used to concerts in other venues. But the people came and sold out three shows."

Apart from the success of the Backstreet Boys and Bee Gees shows, Pop Art has promoted well-attended shows at smaller locales by a diverse slate of artists, including singer/guitarist George Benson, Mexican diva Thalía, avant-garde theater group Monix, techno-rock act Primal Scream, synth-rock pioneers Kraftwerk, and classic rock icon Steve Winwood.

Costa's entrance into the Argentine live market has been welcomed by promoters and agents alike.

Phil Rodriguez, a longtime promoter in Latin America and president of Miami-based Water Brother Productions, partnered with Costa for the Backstreet Boys concerts.

Rodriguez credits Costa's prosperity to his detailed, no-nonsense approach to promotion. "Costa is straight up," says Rodriguez. "He has the expertise, and he provides TLC to the artists. And he is hands-on."

Jorge Pinos, VP of the William Morris Agency, who partnered with Costa on the Bee Gees concert, says he is planning to work on more shows with Costa.

"Daniel Grinbank is a professional, and he does everything fine," says Pinos. "But he is into rock'n'roll, and he won't do some of the other acts that [Costa] can do."

*Assistance in preparing this story was provided by John Lameret.*

# BMG's Logic Records Bows DJ-Focused Imprint

**BY MICHAEL PAOLETTA**

NEW YORK—BMG-owned Logic Records U.S. is expanding its dance-oriented operations with the newly formed imprint Logic 3000.

Staffed by the same employees of the 4-year-old, New York-based Logic Records U.S., Logic 3000 will cater to underground club DJs by introducing them to superstar DJs from Europe, with the hope of establishing a Euro-style club culture that regards DJs as artists.

"We received many comments from club DJs at the last Billboard [Dance Music] Summit," says label GM Kelly Schweinsberg. "They were all telling us the same thing—that Logic wasn't catering to the DJ anymore, that the label had become too commercial, too pop-oriented. It was a definite wake-up call."

With this knowledge, Schweinsberg had several discussions with executives at the label's 9-year-old,

Frankfurt-based parent company, Logic Records, which is owned by BMG Ariola Germany. During these talks, it was decided that something had to be done.

Logic 3000 will focus on licensing material from two of Germany's highly influential dance labels: 4-year-old, Munich-based Kosmo and 14-year-old Berlin-based New Star, both of which are also owned by BMG Ariola Germany.

Over the years, Logic U.S. has licensed several titles from the two labels, including Enic's "In Your Face" and Westbam's "Sonic Empire."

"Both labels are overflowing with talented artists," says Schweinsberg. "And since we have the DJ anymore, that the label go through the same BMG network, it made perfect sense to form this bond. In essence, the two labels are forming the strong foundation for Logic 3000."

*(Continued on page 85)*



# JUAN LUIS GUERRA 440

**Ni es lo mismo ni es igual**

**Mi PC**

**No Vale La Pena**

**La Hormiguita**

**Quisiera**

**El Niágara En Bicicleta**

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# Sinatra FBI Files Opened

## Reports Reflect Complex Life

BY BILL HOLLAND

WASHINGTON, D.C.—There were no major revelations to be found in the 1,275 pages of once-secrect files on the late Frank Sinatra collected by the FBI for decades and released to The Hollywood Reporter and other news organizations Dec. 9.

The 6-inch-high stack of material dating back to a 1938 mug shot of Sinatra following an arrest on "seduction" charges and ending in the mid-'80s with several death threats and extortion attempts on Sinatra and his family, was released under the provisions in the Freedom of Information and Privacy Acts.

Much of the material was accumulated during the directorship of J. Edgar Hoover, who frequently kept private files on popular figures. The files form the by-now familiar mosaic of photocopied news articles, rumor-drenched show

business columns, and partially blacked-out reports by agents and FBI interviews with informants on Sinatra's activities onstage and off.

The Hoover-era material includes inconclusive reports on the singer's alleged social and business ties to organized-crime figures and disproved connections to the American Communist Party.

It also includes a World War II-era letter sent to the FBI by lieutenant Walter Winchell, in 1944, which alleged that Sinatra paid \$40,000 for a 4-F draft classification during World War II. An FBI probe found the allegation to be false.

The subjects of other papers include threats on Sinatra's life and reports of the 1973 kidnapping of his son, Frank Jr. The kidnappers were tracked down and apprehended by the FBI and the extortion money found.

(Continued on page 85)

# WR's 'Sing' To Benefit U.S. Treasures

BY EILEEN FITZPATRICK

LOS ANGELES—Warner Bros. Records Inc. is joining first lady Hillary Rodham Clinton's effort to raise money to save America's treasures.

On May 18, Warner Bros. will release the multi-artist benefit album "Sing, America: A Celebration of America And Its Music," featuring previously released folk, country, classical, and jazz tracks and other songs that were born in the U.S.A.

Net proceeds from the album, which carries a suggested \$16.98-



\$17.98 list, will go to the first lady's Millennium Committee to Save America's Treasures, which is overseen by the National Trust for Historic Preservation, a federal nonprofit agency.

The committee, formed earlier this year, is soliciting donations from the corporate and nonprofit sectors to establish a fund to restore a variety of American heirlooms. Projects slated for restoration include the original manuscript of "The Star-Spangled Banner," the Louis Armstrong graves, Mount Rushmore, Ellis Island, and other historical documents and landmarks.

David Altschul, vice chairman of Warner Bros. Records Inc., who spearheaded the project, says the goal for "Sing, America" is to include a broad collection of "contains inspirational music and lyrics that evoke American history."

"But we don't want this to be a history lesson," he adds. "We wanted to create an album that today's listeners would find enter-

taining."

Fifteen tracks have been scheduled, but Altschul says another three or four may be added before the release date. He stresses that the project is a one-off and will not develop into a series.

The title track of "Sing, America" is the first single pressed by former Warner Bros. TV producer James Kellahin and Ian Seaberg. It will be rerecorded by opera singer Denyce Graves.

The song has previously been released as a single to Armed Forces Radio and has been played during Fourth of July broadcasts for the past several years.

*'We wanted to create an album that today's listeners would find entertaining'*

Graves performed at the launch of the Save America's Treasures project earlier this year and was recommended for "Sing, America" by Warner Bros. Records Inc. VP of A&R Gregger Giel, who, along with Altschul, is a co-producer on the album.

"This song is very different from what I normally do," says the RCA artist best known for her highly charged version of "Carmen." "It's very majestic, and the lyrics are very powerful and befitting of America. It's the kind of song that makes you cry."

Classic American folk songs are represented by "This Land Is Your Land," performed by Peter, Paul & Mary; "City of New Orleans" by Arlo Guthrie; "Amazing Grace" by Judy Collins; and "Oh, Susanna" by James Taylor.

As an example of the album's diversity, Bob Dylan's war-protest anthem "Blowin' In The Wind" is included with "Take Me Home, Country Roads" by John Denver. Rounding out the collection are Paul Simon's "Graceland," "Living In The Promiseland" by Willie

Nelson; "Summertime" with Armstrong and Ella Fitzgerald; "The House I Live In" by Frank Sinatra; "This Is My Country" by Curtis Mayfield & the Impressions; "Sir Duke" by Stevie Wonder; "America" by Neil Diamond; Aaron Copland's "Fanfare For The Common Man," performed by the New York Philharmonic under the direction of Leonard Bernstein; and "If I Can Dream" by Elvis Presley.

All net proceeds for the album will be donated to the Millennium Committee, of which Altschul is a member. Warner Bros.' distribution company, WEA, has waived its normal fee in support of the project, and participating labels and artists are donating royalty and licensing fees.

Altschul wouldn't place a sales goal on the title but says that Warner is prepared to commit its resources to fully promote "Sing, America."

"It would be wonderful if we could sell enough units to make a multi-million-dollar contribution to the committee," he says.

Marketing plans include a companion book and a promotion on the Home Shopping Network.

Altschul says Home Shopping Network's sister channels, the History Channel and USA Network, will cross-promote "Sing, America."

Warner plans to seek out niche markets, such as gift stores in national parks, to also sell the title. Warner will also embark on a campaign to get donated air time for a yet-to-be-produced public service announcement on VH1, MTV, and other music channels.

"Every dollar we can save through donated advertising will allow us to contribute so much more to Save America's Treasures," Altschul says.

A radio single and retail promotion are also planned. Altschul says the company hasn't decided which track will be the single.

"Our hope is make this album like a 'We Are The World,'" he says, "and generate a lot more public attention to this cause."



Cuckoo For CoCo Lee. Sony Music Entertainment executives joined Asian superstar CoCo Lee at the Sony Building in New York to celebrate the re-naming of her long-term record deal with Sony Music International. The deal will include her English-language debut, due on 550 Music next year. The artist, who speaks Mandarin, Cantonese, English, and French, won an award in the 1998 MTV Video Music Awards. Shown, from left, are David R. Glew, chairman of Epic Records Group; Roger Lee, managing director of Sony Music Taiwan; Polly Anthony, president of Epic Records/550 Music; Thomas D. Motelle, chairman/CEO of Sony Music International; CoCo Lee; Mel Ibberson, chairman of Sony Music International; Richard Denekamp, president of Sony Music Asia; and Robert M. Bowlin, president of Sony Music International.

**RECORD COMPANIES.** Paul Atkinson is named VP of A&R at Capitol Records in Hollywood. He was president of the record division at Nu.Millenia. Virginia Records Nashville names Susan Lery VP of artist development, Larry Hughes VP of promotion, Lorie Lytle VP of publicity, and Doug Baker national director of promotion. They were, respectively, VP of artist development at Capitol Nashville, VP of promotion at Mercury Nashville, VP of publicity at Capitol Nashville, and director of retail marketing at Capitol Nashville. Ariata Records in New York appoints Mark Hason senior director, office of the president. He was head of production, video, and television at Tommy Boy Music.

Bang 11 Records in Nashville promotes Elroy Kahane to executive



ATKINSON

LEVY

VP. He was VP of artist development.

Thane Tierney is named director of catalog development at Rhino Records in Los Angeles. He was product manager at Hannibal Records.

Higher Octave Music in Malibu, Calif., names Dorothea Hackenberg national retail/marketing coordinator. She was a marketing coordinator at Universal Music and Video

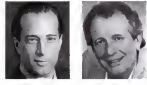


HUGHES

LYTLE

Distribution. Zomba Recording Corp. in New York promotes Jennifer Negri to national singles sales manager and names Maurice B. Dixon Northeast regional sales/marketing manager. They were, respectively, executive assistant to the senior VP/GM and national sales manager at Independent Label Sales/PolyGram Group Distribution.

Also, Zomba Recording promotes



FINKE

DILLON

COLWELL

Linda Finke to regional sales/marketing director, Midwest, in Chicago; Julia Dillon to regional sales/marketing director, West Coast, in Los Angeles; and Jenny Colwell to regional sales/marketing director, Southeast/mid-Atlantic, in Atlanta. They were regional sales managers.

**RELATED FIELDS.** Paul T. Couch is named GM of the Ryman Auditorium in Nashville. He was production



BOIVERT

GERVASIA

coordinator at Opryland Productions.

Metropolitan Entertainment Group in New York names Mike Gervasia manager of the special events division. He was head of the National Concerts Network.

Rene G. Boivert is named to the Oakland Paramount Theatre board of directors in Oakland, Calif. He remains an entertainment/sports industry consultant.



**BZ**

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## CANADA

Canada's fertile music scene is producing chart topping artists at record rates! This issue spotlights the chart veterans as well as those poised to make their mark in 1999 - including an interview with Celine Dion's husband/ manager Rene Angeli.

Contact:  
Michael Lewis 212.536.5008

**ISSUE DATE: JAN 16**  
**AD CLOSE: DEC 18**

## MIDEM I

This January, music professionals from across the globe will converge in Cannes for MIDEM '99. Billboard's annual MIDEM special supplement will cover the buyers, the sellers, their goals and strategies. Also included will be a profile of Frances Preston, MIDEM Person of the Year.

**ISSUE DATE: JAN 23**  
**AD CLOSE: DEC 23**

Ian Remmer 44.171.323.6686  
Pat Rod Jennings 212.536.5136  
Jodie Francisco 323.525.2311

## VIVA 5TH ANNIVERSARY

Germany's premier music-video channel is a driving force in the world's third-largest music market. This 5th anniversary issue will chart Viva's history, including an in-depth interview with Viva's CEO, Dieter Gorny as he takes Viva into the next millennium. Be a part of this memorable issue.

**ISSUE DATE: JAN 30**  
**AD CLOSE: JAN 5**

Christine Chinnetti  
44.171.323.6686

## ASCAP 85<sup>TH</sup> ANNIVERSARY

Billboard spotlight's this industry giant, providing a one-on-one interview with president and chairman, Marilyn Bergman, a graphic timeline outlining ASCAP's 85 years, and a look into the future. Don't miss your chance to wish ASCAP another 85 years of success.

**ISSUE DATE: FEB 13**  
**AD CLOSE: JAN 19**

Adam Waldman  
212.536.5172

## UPCOMING SPECIALS

BRITS-UK - Issue Date: Feb. 13 • Ad Close: Jan. 19

ASIA PACIFIC QUARTERLY I - Issue Date: Feb. 27 • Ad Close: Feb. 2

CHILDREN'S ENTERTAINMENT - Issue Date: Feb. 20 • Ad Close: Jan. 26

NEWBURY COMICS - Issue Date: Mar. 6 • Ad Close: Feb. 9

LATIN #1 PUERTO RICO - Issue Date: Feb. 20 • Ad Close: Jan. 26

IRMA-ITA - Issue Date: Mar. 6 • Ad Close: Feb. 9

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# IN THE MIX

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Carla Bley Gets 'Fancy'

Classical Debut For Watt Jazzer

**BY BRADY BAMBARGER**  
NEW YORK—Although Carla Bley lives among the Catskills of New York and has been a renowned composer and arranger of jazz for some three decades, her music has always had the air of classical Europe about it. "Kurt Weill plays gospel," you might dub Bley's sound, or possibly, "Erik Satie does Duke Ellington."

Over the years, Bley has also occasionally pursued her muse in the reverse sense, imbuing the classical format with a New World freshness and improvisatory freedom. On Tuesday (15) in the U.S., Bley's ECM distributed Watt imprint issues the first collection of her essays in this realm—titled, with typical drollery, "Fancy Chamber Music."

Bley's sundry commissions for piano and string-based groups were collected under the aegis of 1997 tours of the U.K. and Europe. With Bley on piano and longtime companion Steve Swallow on bass, the ensemble was completed by six members of the English chamber orchestra Opus 20.

"We were fancy clothes, and there were potted palms onstage," Bley says. "It was all very formal, and it was also a lot of fun. I would love to play this material some more. Of course, some of my regular big-band audiences probably wanted to know where the trumpets were and got up and left. But I know some of them thought it sounded like what it is that I always do, only not quite as loud."

British composer Gavin Bryard is one member of that audience who finds that Bley's chamber music resonates perfectly well with her inimitable jazz aesthetic. "Just as people may find it puzzling that she does these pieces," he says, "so people had difficulty with her improvised work when she moved from the successful touring band of the '70s and early '80s to her electric sextet. But I always hear the same original voice."

If find Carla's ECM composed pieces to contain the same balance of wit, elegance, and exquisite

craft that marks her other work," Bryars adds. "Whenever I'm asked, 'Who is your favorite contemporary composer?' I always say, 'Carla Bley.'"

Highlights from the highly accessible "Fancy Chamber Music" include the wryly melodious "Wolfgang Tango," the two aptly titled "Romantic Suites" (orchestrated from a set of piano pieces written for new-music virtuoso Ursula Oppens), and the haunting "End Of Vienna."

Numbers like "Wolfgang Tango" and the mini-epic "Tigers In Training" are infused with irony, and the CD booklet for "Fancy Chamber Music" pokes elaborate fun at the corporate pretensions of the classical milieu. Yet Bley insists that the album is "a building on the base of support with a new album, 'Rock Steady Rodeo,' which will also be released on Tumbleweed."

Born in 1928 in Oakland, Calif., Bley grew up playing piano and organ in church, eventually moving on to the jazz scene of '60s New York. Active with the free-minded Jazz Composers' Orchestra in the late '60s, Bley founded the trumpet label Watt in 1973 with trumpeter/composer Michael Mantler.

Watt's longtime relationship with ECM has yielded more than 30 albums—17 of those Bley's, including such standouts as "The Carla Bley Band Live!" (1982), "Flour Carnivore" (89), "Big Band Theory" (93), and "The Carla Bley Big Band Goes To Church" (96). Bley also arranged and composed material for bassist Charlie Haden's Liberation Music Orchestra projects, including the classic ECM disc "The Ballad Of The Fallen" from 88.

Bley's "Live" set has been the most popular Watt album at 90,000 copies sold worldwide, according to the label. ECM distributes and markets the records around the world via its various local deals:

(Continued on page 15)

## Tumbleweed's Cowboys Ride Again

BY ELENA OUMANO

In more than two years of nonstop touring behind 1996's "Tell The Truth," the Reggae Cowboys have crunched huge herds of American and Canadian fans. That debut set, an indie release on the group's own Tumbleweed label (released in Canada in 1996 and picked up in the U.S. by Pure/Mercury in December 1996), won raves from radio stations and critics, as did the group's live act, with dreadlocked band members entangling the sounds and images of Jamaica and America's fondest myths while wearing full Wild West mufli.

"Taoos love the Reggae Cowboys," confirms Brad Hockmeyer, PO for KTAO Taos, N.M., "Tell The Truth" was one of our top albums for '97. The Cowboys have a fresh sound that jumps out of the radio, and it's fun music."

In mid-January, the group—Bird Bellony (aka Stone Ranger), Sync Rabess (Click Masta Sync), Marshall King (Henderson King), Iain Green (Hitman I), and Roy Clarke (Gully)—aim to build on that base of support with a new album, "Rock Steady Rodeo," which will also be released on Tumbleweed.

The band is currently "talking to labels" about a distribution deal, says Bellony, the group's lead vocalist, lead guitarist, and producer. "But we're making the album available in the U.S. through one-stop like Universal One Stop and Ernie B in the U.S., who gets into major chains like Virgin," he adds. "Canada is our main market; we can always do our thing there. Internationally, a Brazilian label, Natasha Records (distributed by Sony), is releasing the album there, and we're touring Brazil for the first time in March or April."

According to manager Nancy Bowman, "Tell The Truth" sold 10,000 units in Canada and the U.S. "We did really well with 'Tell The Truth,'" says Larry Jones of five-store record-store chain Sounds Familiar. "They're a kick-ass band that fills a niche no one else is dealing with. We put the first CD on the preview rack for new, hot records and in listening booths, because the group's outlaw reggae is really fresh and holds its own in any genre, and we plan to do the same with the next one."

"The first album did well," says Bellony. "Pure/Mercury got it in the stores, and we're grateful that you can find it anywhere around the country. We also got a lot of radio support, mainly from trippin' radio around the U.S. We don't have anything internationally yet. I think

they would love us in Europe and Japan, but the label didn't want to take a chance."

Reggae Cowboys were founded in Toronto in 1993 by Bellony and Rabess, both of whom grew up in the eastern Caribbean island of Dominica. "We were thinking that the reggae scene needed something different," says Bellony.

In the '50s, '60s, and '70s, scores of dated and inexpensively made American western movies found their way to the Caribbean and—as the lyrical themes and non-music assumed by many recording artists and promoters suggests—were absorbed into the popular culture. Bellony and Rabess dug beneath those rote cowboys-against-Indians



REGGAE COWBOYS

movie themes to reach less commonly told real stories of the American West.

"After watching all those western flicks and studying the Middle Passage in school when we were growing up, we came up with the concept that mainly involved paying tribute to the black cowboys, the black men who founded the [American] West," Bellony continues. "I also know about the specific history of Native American interactions with African-American slaves and freed men. For the second album, we continue the history lesson with 'Geronimo,' which pays tribute to Native Americans. Since we spoke about black cowboys in the first album, we figured we should pay tribute to the first people of the land in the second."

Effortless and natural, the Cowboys' fusion of western themes and reggae rhythms actually rediscovered a musical synthesis found in reggae's early years, when the island was tuning in to American country & western music, along with seminal R&B.

In "Rock Steady," the reggae on-dread beat—laid out by rhythmic slashes of keyboards and rhythm guitar and syncopated basslines—makes an easy-rocking foundation for the band's greatest hit, "Bellony's tasteful six-string architecture. Soaring without showboating, his fluid guitar passages are stud-

ded with evocative signatures from the soundtrack to American country culture, real and imagined, past and present.

"The first album is a classic," says Bellony, who produced all the tracks for both albums. "It established the concept, and people really love it. But with the second album, we took a step up; we had more money for production to begin with."

Production costs were underwritten by a grant from the Canadian government's FACTOR, a fund to assist Canadian music talent, and executive producer/manager Bowman. "Cowboy Riddim," the video from the first album, appeared on cable TV's "Rockers" program; Canada's version of MTV, MuchMusic; and the Country Music Network in Canada.

A video of the sophomore CD's title song, "Rock Steady Rodeo," will go out, to all the mainstream U.S. and Canadian video shows," says Bellony. "Including MTV, MuchMusic, VH1, and BET."

Between albums, the group lost its original drummer and keyboardist to the hardships of touring. They've been replaced, and "the band is much tighter now," says Bellony.

Despite—or, perhaps, because of—its genre-defying style and challenging lyrical content, the group remains unscathed. In the hallowed tradition of Blues Traveler and other groups that won cable TV's "Rockers" after self-funded and -promoted touring had carved out a huge fan base, the Cowboys are on the road "all the time," says Bellony.

"Everywhere we go, no matter if it's singing reggae fans or just music fans, audiences are quickly converted to our marriage of musics," he adds. "We play to packed houses around the country. We don't play in the usual reggae venues; we mostly do rock or blues clubs—the venues reggae bands don't often do—so we get the heavily crossover audience we need to survive."

Survival also includes venue sales. "When we're on the road, we sell so much product it's ridiculous. We sold about 300 CDs in three weeks at clubs on this current tour," Bellony says.

"We want to see this band get to the top," he continues, "but it's a hard sell, because some [label] people don't quite get what you do, and they often have misapprehensions based on their ideas of reggae or cowboys. But our audience gets it right away."

## Making 'The Cut' On MTV Talent Show Program Brings Unsigned Artists To Industry's Attention

BY CARLA HAY

NEW YORK—Talent contests on TV are often considered a joke, but many in the music industry are taking a serious look at MTV's "The Cut."

"The Cut," a 30-minute program that debuted Sept. 28, features unsigned acts performing live to a rotating panel of three music-industry judges. The grand prize is a professionally made video for MTV, with the video to be shown on the network (The Eye, Billboard, Sept. 5). The finals for "The Cut" will be televised Saturday (12) on MTV.

"I've had A&B people tell me that it's easier to do their job now because all they have to do is watch 'The Cut,'" says the show's talent executive, Edna Sims-Bruce.

The story behind "The Cut" goes further than its MTV debut. "The Cut" is based on the Real Deal Show, an R&B/hip-hop talent contest that took place in the Los Angeles area from the mid-'80s until the concept was sold to MTV earlier this year. Sims-Bruce was the show's founder, and she says that artists who participated in the Real Deal Showcase when they were unknowns include Brandy, Co-

lo, and Destiny's Child.

The idea for "The Cut" was first brought to MTV's attention by independent producer Adam Pyle, who is credited with being one of the show's creators.

MTV contacted Sims-Bruce, who says she was immediately enthusiastic about the show. The pilot was taped in March, and the series has aired in various timeslots on MTV.

John Miller says, "I liked the idea of putting unknown talent on the air. I'm thrilled that the artists we have on the show are quality artists."

Although "The Cut" may draw comparisons to "Star Search" (The U.S. talent show that ran in TV syndication from the mid-'80s to early '90s), there are several key differences between the two programs.

One of the most obvious differences is that "The Cut" focuses only on music artists, whereas "Star Search" featured other entertainers

such as stand-up comedians and dancers. Another difference is that contestants on "The Cut" must be between the ages of 14 and 29, an age limit that isn't surprising, given MTV's target demographic of 12- to 24-year-olds. ("Star Search" contestants had a much wider age range.) And unlike "Star Search," contestants on "The Cut" are not allowed to perform cover songs.

Two other differences give "The Cut" a more personal voice than "Star Search": Judges on "The Cut" (Continued on page 17)



GRADEN

## Backstage At The Billboard Music Awards With Usher, Imbruglia, Houston, Others

ARTIST OF THE YEAR award winner Usher is making his mark as both an actor and a recording artist. In addition to a role in "The Faculty," he said, "I am working on another film already called 'Light It Up.' I play a stunt who gets into a hostage situation with other students. It stars Forest Whitaker, Sara Gilbert, Vanessa Williams, and Judd Nelson." While Usher says his first love is still music, he admits that he's not working on a new album. "I'm taking time off from that right now, with the exception of this show, to do the acting thing. I want to be able to dedicate 100% of my time to come up with another album when I'm ready."

NATALIE IMBRUGLIA, who won adult top 40 track of the year for "Torn," said her first love is music. "I was expecting a full North American tour any time soon. 'I don't want to tour until I have two albums' worth of material," said Imbruglia. "I'm going to go straight into writing in January with Phil Thormalley [co-writer of 'Torn']. I'm going to write with a bunch of people. The problem is, I have too many people I want to write with."

WHITNEY HOUSTON said that she liked "Heart-break Hotel," the song she performed on the awards show with Faith Evans and Kelly Price, the minute she heard it. "The fact that I could sing it with two other great vocalists really appealed to me. It's a song men and women can identify with. We've all checked in, and we should all check out at some point." ... Evans said she plans to do a January promotional tour in support of her recently released Bad Boy/Arista album, "Keep The Faith." Evans added, "I want to do a theater tour in February—mostly venues like House of Blues, the Apollo [in New York]. Then to follow it, I want to do a bigger tour." Asked about the possibility of a joint tour with Houston and Price, Evans said, "I would love to [do it], modestly adding, 'I don't know if I'm large enough' ... Price said she couldn't believe it when she got the call from Houston's people to sing on the track, featured on Houston's new album, "My Love Is Your Love." "I was like a little kid," she said. "Whitney said she saw me sing on [a TV show]. How odd is that? When we were recording, it felt so good to be around other women in the industry who are into family like I am. We all said a prayer before we recorded it."

ROCK TRACK OF THE YEAR winner Kenny Wayne Shepherd isn't resting on his laurels. "I'm in the process of writing my third album right now," Shepherd said. The teen blues guitar phenom is embarking on a headlining national tour beginning Dec. 27.



by Melinda Newman

ART ALEXAKIS, front man of Everclear, winner of modern rock artist of the year, doesn't anticipate another album from the group for a year and a half. "I'm missing it," Alexis says. "Alexakis says 'It's pop music some R&B, lots of strings, and horns.' He says of the band, 'We just want to take some time off ... [but] we want to come back and do another big-ass rock record.'"

HOWIE DOBROUGH of double-award winner The Backstreet Boys says the group's European success led the way for the phenomenal success of its self-titled release, which has sold more than 8 million copies stateside. "The success abroad helped us to get our craft. We came to the U.S. with a story; we'd already worked out the nuts and bolts." Even so, the U.S. success has been overwhelming. "If you can make it in America, you can make it anywhere. The audience here is a little more fickle than anywhere else."

FEMALE ALIST OF THE YEAR Shania Twain says she tried to tipseize her music country or pop as missing a point. "I got so frustrated by that!" she said. "Even as a listener, it bothers me with other artists. When I first came out with 'The Woman In Me,' people said it may be the death of my career. They said, 'It isn't pop, it isn't country.' It's both, and it has certainly paid off for me. I've ignored a lot of advice from my label."

THE EVENING'S BIG WINNER. Next, which walked away with eight trophies, says it may shake it up or its next album, which the act has already titled "Welcome To Nextcity." Group member R.L. said it will come out in June, adding that "no one will expect what we're doing."

IN NON-AWARDS NEWS: Bruce Springsteen & the E-Street Band will reunite for a worldwide tour starting in the summer ... Michelle Schweitzer, formerly with Kathryn Schenker Associates, has been named senior VP of media relations for Epic Records Group, where she will oversee the media departments for both Epic and 550. Melani Rogers, senior VP of publicity at Epic Records, is expected to take on a role with Sony International corporate communications ... Van Morrison has signed a worldwide deal with Pointblank/Virgin Records.

Assistance in preparing this column was provided by Chris Morris and Carrie Bell.

## Lava's Sugar Ray Aims To Stay Off 'One-Hit-Wonder Cruise Ship'

BY CHARLES R. BOULEY II

LOS ANGELES—On its third Lava/Atlantic collection, "14:59," Sugar Ray aims—with a healthy dash of humor—to dispel the idea that it's a one-hit wonder.

Even the title of the set, due in stores Jan. 19, pokes fun at the idea that the world's interest in the band may not stretch beyond last year's multimillion-selling disc "Flood" and

track was leaked to a handful of stations several weeks before its planned release date of Dec. 1, and it received widely positive feedback. In fact, the band's hometown station, KROQ Los Angeles, was the first to play the single, where it immediately became the third-most-requested song of the day.

"Mark McGrath is a great front man, and the band writes great songs—it's proven by their first single," says Lisa Worden, the station's music director. "We played cuts from [the band's first album] 'Lemonade & Brownies,' two songs from 'Fluoride,' and now we're first with this one. That's not just blind loyalty; it's because they're worth it."

Such enthusiasm comes as no surprise to Lava president Jason Fleam. "They're not the album that people thought they were buying when they purchased the last album," he says. "Every Morning" will keep a young demographic interested in the band, and the band's masculinity will (draw) more mature rock and pop fans interested as well."

Jeff Dandurand, the label's director of product development, agrees. "It's great to see continued growth and artist development happen with them," he says. "They're a self-deprecating sense of humor that I find refreshing. They realize this is rock, and it's a fun thing. They're not going to change the world, but they're going to have fun while they're playing."

(Continued on page 16)



SUGAR RAY

the top 40 radio smash "Fly."

"We're making light of the fact we know that 'Fly' was a phenomenon," says front man Mark McGrath, contemplating the concept of 15 minutes of fame. "We know the possibility of a one-hit-wonder syndrome. Frankly, all I ever wanted to be was a one-hit wonder. But once you actually get that one hit and don't follow it up with a really strong record like muchback 20 or Third Eye Blind, they just put you on that one-hit-wonder cruise ship. Next thing you know, you're playing shuffleboard with Kajagoogoo."

Judging from the initial radio response to the single "Every Morning," Sugar Ray won't be booking passage on that ship just yet. The

## BILLBOARD AWARDS WIN RETAIL RAVES

(Continued from page 1)

Hotel here—Next collected trophies for new artist of the year, R&B artist of the year, R&B singles group of the year, R&B singles artist of the year, and Hot 100 Singles duo or group of the year. Its single "To Close," from the platinum album "Rated Next," drew nods as R&B single of the year, Hot 100 single of the year, and R&B singles airplay track of the year. (Awards were determined by point-of-sale and airplay data supplied by SoundScan and Broadcast Data Systems.)

"I see Next as the real winner," says Storm Gloria, director of music at the 129-store Hastings Entertainment chain, based in Amarillo, Texas. "We should see a spike in their sales. We did see an increase on [the day after the broadcast]." Gloria says that current albums by Brooks, Mariah Carey, and Whitney Houston, who all appeared on the show, also experienced sales increases after the telecast.

312-Street Media management at the 312-Store Best Buy chain in Eden Prairie, Minn., anticipates that December sales of "Rated Next" will increase 75%-80% over November's totals.

"Next would show the biggest percentage gain [of the winners], because all of a sudden seeing that they won that many awards will help drive sales," Michael says. "That type of artist will get more benefit

much, because it is determined by the people's likes."

Country superstar Brooks added six more Billboard Music Awards to a mantle now topped with a total of 24 statuettes—the most received by any artist. He was named country artist of the year, male albums artist of the year, and country singles artist of the year. His 1997 Capitol Nashville album "Sevens" was chosen as country album of the year and male album of the year.

Brooks told Billboard that his wins this year were the sweetest: "This has hands-down been the best time of my life, ever since, so winning this year means more.

We've sold more records this year, seen more people on tour than any other year, and I've had no label problems."

Filling in at the last minute for an ailing Madonna, Brooks got the year's biggest honor, a highly flying star. He was lofted above the heads of the crowd in a wired harness during a performance of "Ain't Going Down (Til The Sun Comes Up)."

Canadian soul singer Dion was named album artist of the year and contemporary artist of the year. Sony Classics' "Titanic" soundtrack album, which contains Dion's ubiquitous hit "My Heart Will Go On," was named album of the year and soundtrack album of the year, while the song was selected as soundtrack single of the year. And Dion's own 55th Music/Epic album "Let's Talk About Love" was chosen as female album of the year.

During a live satellite feed from her hometown of Montreal, where she was performing, Dion was presented with her six awards by her manager, George Klein. Thanking the fans in her native tongue, Dion cried, "Merci beaucoup, tout le monde!"

Teen country sensation Rimes received a special Billboard Hot 100 Award for her single "How Do I Live," which set new records for the most weeks ever spent in the Hot 100 (65), the top 40 (61), and the top 10 (32). She told Billboard, "This award stands out from all I have won. To have a song on the chart for 69 weeks is cool alone. The fact that it is the longest amount of time makes it a number one in my career."

Rimes also was named female country artist of the year, contemporary Christian artist of the year, and country singles artist of the year. Her Curb album "You Light Up My Life—Inspirational Songs" drew contemporary Christian album of the year honors.

Brooks' Nashville artist Twin was named female album artist of the year and Hot 100 Singles female artist of the year, and she won the award for best-selling country single of the year for "You're the Only Thing I've Got."

Twin told Billboard she saw special significance in her female artist

of the year award: "The biggest part of this title for me is that it's based on statistics, as opposed to opinions, which is how you get limited by labels. This shows me we've succeeded in growing beyond labels."

During the awards ceremony, Twin performed "From This Moment On" with a 22-piece band.

The Century Award was presented by Shawn Colvin, who said, "James Taylor was, and still is, everything I'd like to be as an artist. In his songs, there is a wealth of empathy, intelligence, grace, and danger... When you hear James, you need to surrender, because he is going to take you."

Taylor thanked his mother and family, his audience, ex-manager Peter Asher, and current manager Gary Berman. He also singled out "my old pal Kosch, [musician/producer] Danny Kortchmar, who got me started in this business, and who promised that he'll let me know when it's time to leave."

His superior Carey received a special Billboard Hot 100 Award, acknowledging her 13 No. 1 singles—the most ever by a female artist. Carey sang "I Still Believe" during the ceremony.

Several other award winners played live at the ceremony. Adult contemporary group of the year the Backstreet Boys, who also collected group album of the year honors for



BACKSTREET BOYS

their self-titled Jive set, stomped to a medley of "I'll Never Break Your Heart" and "All I Have To Give." Lauryn Hill, whose Ruffhouse/Columbia debut "The Miseducation Of Lauryn Hill" was dubbed R&B album of the year, bumped through "Doo Wop (That Thing)." And Natalie Imbruglia sang her international hit "Torn," which won as adult top 40 track of the year.

Other artists who were on hand to collect their awards during the telecast included modern rock artist of the year Everclear and R&B albums artist of the year Jay-Z. During the show, it was announced that Marcy Playground's "See And Candy" won as modern rock track of the year. Lord Ratz & Peter Gunz's "Deja Vu (Uptown Party)" was selected as rap single of the year, and Mase was named rap album of the year.

Making forceful live appearances during the show were Houston, who sang "Heartbreak Hotel" with guest vocalists Kelly Price and Faith Evans; Hole, who ripped through "Malibu"; and Seminoles, which wrapped up the broadcast with the

appropriate "Closing Time."

In a live feed from the Hard Rock Cafe Casino, Bette Midler from the Royal Crown Revue on "One Monkey Don't Stop No Show."

Other award recipients were on hand for special presentations during a party at the Studio 54 nightclub in the MGM Grand on Dec. 6.

Ten blues guitarist Kenny Wayne Shepherd, who also won blues album of the year for his Revolution recording "Trouble Is...," collected his rock track of the year award for "Blue On Black." Darren Hayes, who is partnered with Daniel Jones in the Australian act Savanah Garden, received the group's Hot 100 Singles airplay track of the year trophy for "Truly Madly Deeply."

"I'm really thrilled," Shepherd said. "This is my first major award. I've gotten guitar awards, but this

## COMMENTARY

(Continued from page 6)

There needs to be a return to the old model. We need a new spirit out there, in the hinterlands, at the grass roots. Something is needed to reinvigorate people's interest in music, to restore the verve and excitement that comes from experiencing new music where you find it—in local communities, clubs, events, and festivals. This is the kind of music, built on a solid local base, that is sustainable beyond the first single or two.

The solution is to get back to the grassroots, to build on the local followings, then regional ones, and then, perhaps, national ones. To independent promoters, I say, Wake up! You are the people with the know-how to lose the music genie. You are the key to revitalizing the music business by helping to nurture this local talent.

Think about it: Local radio has a responsibility to its own community; it's not just responsible to it, and it's needed. Suppose promoters were to give

one is really exciting."

"It's probably one of the most prestigious awards we could be given," said Hayes. "The reaction to our single in America is probably 50% of our success."

The 1998 Billboard Music Awards, which sold out all 10,000 seats in the Grand Garden Arena, drew a 7.6 rating and a 13 share, down from an 8.6 rating and a 13.5 share last year. The show was No. 2 in its time slot among 18- to 49-year-olds, beating CBS and NBC, with a 5.4 rating and a 14 share.

A complete list of year-end charts, upon which the Billboard Music Awards are based, will appear in the Dec. 26 issue of Billboard.

Assistance in preparing this story was provided by Melinda Newman and Carrie Bell.

their time, doing what they know best, to promoting new, largely unheard, local music acts to local radio."

It couldn't come easily, but rappers and hip-hopsters have proved it can be done. Promoters would have to sell local radio (with the help of local retailers) to get it to give up some air time to local artists who have a fresh musical agenda.

If there was such a grass-roots "people music" movement, a new energy would result. It would pump positivity into the marketplace. Careers would blossom and develop naturally in scope from regional to national. A new national network, an independent structure, would bring back growth—and that would be to everyone's benefit.

Together we can revitalize the music industry by using proven promotion techniques that develop and break out, from the source, new artists. It's music that broad audiences can enjoy.

## CARLA BLEY GETS 'FANCY'

(Continued from page 12)

with BMG Classics in North America; PolyGram in France, Germany, the Benelux, and Japan; and such independents as New Note in the U.K.

Bley has spent much of her energy over the past few years touring Europe and Japan with Swallow; they have recorded three albums, the latest of which is the live set "Where There Yet?," due from Watt next year. "Fancy Chamber Music" was released in June in Europe.

Bley is currently working on material for her new jazz octet, 4+4. The group will kick off a tour with a wedding stand in April at the Tokyo Sweet Basil's; summer festivals in Japan; and a tour of the U.S. in the fall. The octet is published by Alzac Music (BMJ), and she is booked internationally by Thomas Stokman, who is based in Rottol, Austria. For her new album, which rippled through the Boston-based Ted Kurland.

No. U.S. concerts for "Fancy

Chamber Music" are planned—which will limit the album's potential for broadening Bley's audience, points out Bruce Gallanter, owner of New York's Downtown Music Gallery. But in an attempt to take advantage of the music's dual appeal, BMG plans to cross-merchandise the disc with classical jazz retail as well as service both radio formats.

Like most venturesome artists, Bley has her greatest U.S. exposure via National Public Radio, with an extensive "Jazz Profiles" piece airing this spring. Her albums have received regular airplay on such influential programs as John Schofer's "Jazz at Lincoln Center on WNYC New York," "Fancy Chamber Music" will also be in the weeks to come, Schofer says. Yet indicative of Europe's higher mainstream regard for jazz musicians, Bley is the cover feature in the December issue of Swiss Air's in-flight magazine.



## Skyrocketing Success Of World Circuit's 'Social Club' Spurs Related Projects

BY NIGEL WILLIAMSON

LONDON—"Buena Vista Social Club"—the Ry Cooder-produced album that relunched the careers of Cuban veterans such as Ruben Gonzalez and Compay Segundo—has become one of the most successful world music albums of all time. U.K.-based World Circuit Records has reported that the album, recorded in Havana by the group of the same name and released worldwide in September 1997, passed the 1 million unit worldwide sales mark in November.

World Circuit has announced its plans for next year; these include an album by Ibrahim Ferrer, the 71-year-old singer featured on "Buena Vista." Again produced by Cooder in Havana with many of the same musicians, the album is currently untitled but has informally been dubbed "Son Of Buena Vista." It's scheduled for an April release.

The second solo album by 80-year-old pianist Gonzalez will be released around the same time; Cooder also plays on it.

The albums will coincide with the release of a Buena Vista Social Club documentary feature film made by director Wim Wenders, shot in Havana and at a concert July 1 at Carnegie Hall in New York.

"Buena Vista Social Club" has topped the top 10 of Billboard's Top World Music Albums chart for 14 months and is also still at The Billboard Latin 50.

Sales in the U.S. stand at 300,000, according to SoundScan. The album has sold consistently across all other major territories, including 60,000 in the U.K. and 184,000 in Holland,

according to the label. In Holland it has been in the album chart for more than a year, peaking at No. 6.

David Bither, VP of Noneseuch, which licenses all World Circuit product in the U.S., says, "There are other world music albums that have sold a million, such as the Gipsy Kings, who are also on Noneseuch. But we are not going to argue with anyone who says 'Buena Vista' is the first album of its kind to sell a million copies, such as the success has been quite phenomenal."

World Circuit owner Nick Gold initially hoped that the album—recorded in Havana in March 1996—might sell 100,000 copies.

Gold recorded two other albums in Havana at the same time: "Introducing Ruben Gonzalez" and the Afro-Cuban All Stars' "A Toda Cuba Le Gusta." World Circuit reports that both albums have now sold more than 250,000 copies each.

Gold has spent the entire year preparing World Circuit's next tranche of Cuban albums for release in 1998. The only album the label has released in the U.K. in 1998 was "Los Heroes" by Estrellas De Ario; the double album hit stores Nov. 16. It made the classic "Descarga" sessions available on CD for the first time; those sessions were produced in 1970 in Havana by trumpeter and arranger Juan Pablo Torres. Originally released on five vinyl LPs, the sessions have long been unavailable and were much sought-after.

Torres, who has lived in New York for the past six years, says, "Those sessions captured a unique moment in time which can never be repeated. We had some of the all-time Cuban

greats who were at the end of their careers and have now died, such as Felix Chapottin and Enrique Jorrin.

Then we had another generation of great players," like Pasquillo D'Rivera and Arturo Sandoval from Irakere. Finally, we had a third generation of then up-and-

coming musicians who have since gone on to become famous."

"The 'Los Heroes' sessions have the same relaxed feel that made 'Buena Vista' such a hit. The album featured a number of players who went on to play on World Circuit's

### SUGAR RAY

(Continued from page 14)

All parties are quick to point to producer David Kahne when citing a key source of Sugar Ray's creative growth.

"David Kahne was the difference between the first and second record, and now he has grown with the band—or the band with him," Flom says.

Under Kahne's guidance, "14:59" shows the band—which slouches Rodney Sheppard on guitar, Markey Kargos on bass, Craig "DJ Homicide" Ballock on turntables, and Stan Fraiser on drums—continuing to widen its mainstream pop radio sound.

"We came in to this record with the attitude that we wanted to make some radio songs," McGrath says. "There's nothing wrong going in the project knowing that you have to create a single for the label—especially if you're willing to do that as a band. Call me an ass, but I thoroughly enjoyed hearing our song on the radio. It's incredible. I wish that for every band."

McGrath adds that an attitude geared toward success certainly helps artist/label relations.

"Once you make them money, it's amazing how supportive they can get," he says with a laugh. "We did want to please them, so, at a leisurely pace, we went in and blew \$400,000 as quickly as we could on making the record."

As the release of "14:59" draws near, the promotional machine behind the band is hitting high gear. It's a machine that will rely heavily on the band's live appeal. A handful of holiday-oriented dates have been planned, including KROQ's Acoustic Christmas; these will be a useful warm-up to a tour planned for early '99. The act is managed by Chip Quigley and booked by John Dittmar of Pinnacle. All elements are in place to equal the group's past sales with its future sound. How will McGrath and his bandmates embrace success beyond "14:59?"

"I'm keeping asking when people are going to find me out," he says with a smile. "Until then, why not enjoy it?"

current crop of releases, including Gonzalez and several members of the Afro-Cuban All Stars.

Torres will also be featured on the second Afro-Cuban All Stars album, which Gold plans to record at the end of January. Torres joined Gonzalez and the All Stars onstage at concerts in October in New Jersey and at New York's Town Hall.

The Ferrer album is seen by World Circuit as the long-awaited follow-up to "Buena Vista."

"It will appeal to the same people who bought 'Buena Vista,' because Ibrahim was one of the main singers, and much of it has the same feel," Cooder says. "But there is also quite a lot that is different about it in terms of the repertoire. We've used strings on some tracks, and Ibrahim is one of the great bolero singers."

Ferrer is excited at being thrust into the spotlight in the twilight of

his career: "I was on tour in Europe in 1982, and then the missile crisis broke out," he recalls. "I thought I was at the start of an international career, but then I had to go back to Cuba, and nothing happened for 35 years. I had retired when Nick Gold and Ry Cooder asked me to record for them. This was always what I wanted to do. I'm finally living the dream of my youth in the body of an old man."

Gerry Lyseight, who gave the "Buena Vista" album its first radio play on his Planet Mumbo show on the BBC's London station, GLR, says, "World Circuit crafted something they believed in and worked every angle to keep it in the public eye. They gave it the attention that great music deserves but rarely gets. They did it all with taste, care, and respect, and it couldn't have happened to a nicer label."

amusement business						BOXSCORE TOP 10 CROSSES	
ARTIST(S)	Artist	Distributor	Gross (Week Ending)	Attendance (Capacity)	Performer		
DAVE MATTHEWS BAND BOLIVIA FLORA & THE FLUCONAZOLES	Madison Square Garden New York	Dec. 3-5	\$1,213,760 \$37.50	22,214 free (seated)	Dave Matthews Band Estimote		
VICENTE FERNANDEZ	Universal Amphitheatre Universal City	Nov. 13-15	\$1,822,603 \$19.10/\$25.50 \$56.25/\$3.38	17,220 free (seated)	Universal Concerts		
CELINE DION	Pepsi Arena Albany, N.Y.	Dec. 1	\$651,290 \$15.25/\$35	13,374 seated	Microtainment Entertainment		
DOPEHEAD MOVING METHADONE	Resound Theatre Baltimore, Md.	Nov. 21-25	\$169,140 \$37.50/\$27.75	22,847 21,383 free shows	Jan Pardo		
MARIONETTE STEINWALLER	1 Center of West Valley City West Valley City, Utah	Dec. 1-2	\$628,700 \$51.34/\$131.52	14,720 seated	Magworks Entertainment Inc.		
NEIL DANKO	Kell Center St. Louis	Dec. 4	\$888,490 \$42.50/\$30	17,220 17,884	Ampex Entertainment Group		
NEIL DANKO	Pepsi Arena Albany, N.Y.	Nov. 13	\$603,832 \$42.50/\$30	13,380 seated	Ampex Entertainment Group		
NEIL DANKO	Wayne Ford Center Ann Arbor	Nov. 15	\$661,250 \$24.48/\$24.00 \$39.05/\$7.42	14,481 15,523	Ampex Entertainment Group		
NEIL DANKO	Warren Mallard Arena Buffalo, N.Y.	Nov. 11	\$588,100 \$42.50/\$35	13,330 13,353	Ampex Entertainment Group		
DOPEHEAD MOVIE	Capitol Theatre San Antonio	Nov. 20	\$622,100 \$45.25	13,880 seated	PACE Entertainment		

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and Chicago for  
their great renditions  
of my song on their  
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# Artists & Music

## SOUL TRACKS A DAILY NEWS MAGAZINE EDITED BY CATHERINE APPELFELD OLSON

**THE TIME IS RIGHT:** The film music industry has beckoned two more enthusiastic entrepreneurs, dance music veterans Curtis Urbina and Sergio Cossa. Urbina and Cossa, who helmed the marketing department at Emergency Records in the '80s, have formed New York- and Rome-based Pacific Time Entertainment to acquire publishing rights, initially to score music from foreign films that have not had broad exposure in the U.S.

"We are two guys who love the movies and foreign films," says Urbina, who serves as Pacific Time president in New York. Cossa will helm the Rome office. "We are looking to find those films that people in certain circles know of, cult foreign-film classics, and spotlight them and their music."

Urbina says the company is targeting foreign-film buffs at first but eventually would like to segue into broader-interest projects and even compilation soundtracks for independent films. "We are attempting to build a small niche in the soundtracks area so we can position ourselves to be able to compete down the road with any major company to get a soundtrack," he says.

When it came to compiling score material, Urbina took a page from his days at Continuum Records, where he broke ground creating compilations of techno music, and launched the Composer's Compilations series. "We are now approaching composers directly, as opposed to just working with film companies," Urbina says. "A lot of those rights are still retained by the composers—in the cases where music has been licensed overseas, we are working with the appropriate label—so we are able to come up with a package the composer is happy with that we can take to a new audience."

Slated for release Jan. 26 are albums featuring works of composers Nicola Piovani and Pino Donaggio. Piovani has composed scores for more than 100 films, including Federico Fellini's "Ginger And Fred," the Taviani brothers' "Good Morning, Babylon," and Roberto Benigni's current "Life Is Beautiful." Donaggio has scored many of Brian DePalma's films, including "Criminal Minded To Kill" and "Til Death." 

Pacific Time's first original score album will be music from Pan Am Films' "The Versace Murder," featuring the music of Claudio Simonetti. The album is tentatively slated for release in the U.S. in April, when production for the movie is expected to begin. As for the distribution of this product, Pacific Time is close to finalizing a deal with Navarre Corp. and will also focus on the Internet and alternative sales channels, such as alliances with publications like Film Score magazine. "We are also attending every indie film festival we can get to—from Sundance to the Long Island Film Festival," Urbina says. "We realize we're new in this market, and it's not like we are modeling ourselves after [X]. I have no problem saying it is labels like Milan and Varese Sarabande, who are doing exactly what we want to do. They are loyal to the independent market."

**SECOND HELPING:** RCA Victor has uncovered a second album of music from "The Full Monty" to coincide with the premiere of the movie on HBO this month. "More Monty" contains "Everybody Plays The Fool" by Main Ingredient (featuring Cuba Gooding Sr.), "Turn The Beat Around" by Vicki Sue Robinson, "More, More, More" by Andrea True Connection, and "Shame" by Evelyn "Champagne" King. The original soundtrack has sold more than 450,000 units worldwide, according to the label.

**PRODUCTION NOTES:** You just never know where the next "new" soundtrack might pop up. On March 2, Rhino Records will release "Steal The Sky," a collection of music Yanni wrote to accompany the 1988 HBO movie of the same name. The previously unreleased album—created just before the prolific composer/performer's star really began to rise—is primarily synthesizer-driven but also includes more exotic ingredients like a *zambomba* and an Arabic ensemble.

Motown Records has set an early-January release date for the soundtrack to "The Friend Martin," a direct-to-video animated movie about the life of Dr. Martin Luther King Jr. 20th Century Fox Home Entertainment will release the tape Jan. 12 to coincide with the late civil-rights leader's birthday and holiday. Black History Month. The album features such classics as "Reach Out And Touch Somebody's Hand" and "Ain't No Mountain High Enough," sung by Debrah Morgan, a member of Motown's current class.

**CORRECTION:** Barry Cole is the president of Clear Music, of which Shooting Gallery is a client. He was incorrectly identified in a recent Soundtracks and Film Score News column (Billboard, Dec. 5).

### THE CUT

(Continued from page 14)

Cut" not only give scores, but they also explain why they gave those scores. "The Cut" also features videotaped bios of the contestants, which include interviews with the artists and a visit to their homes or social environments.

"The Cut" executive producer Kathy Cotter says, "We take a look at what the artists' lives are like when they're not performing. That's something that we've found makes the viewers relate to [the contestants] more."

So how do people get on "The Cut"? Unsigned artists who apply to be on the show must first send in a demo tape or CD to MTV's offices in Santa Monica, Calif.

Sims-Bruce explains the procedure for how acts are selected to be on the show: "We listen to every recording we get. A lot of people might not believe that, but it's true. My husband, Damian Bruce, is the show's director of talent. He and his assistants listen to the tapes, and he sets up the auditions. I come to the auditions, which are judged by a committee. The acts which we choose are then presented to Kathy Cotter, and she makes the final decision on who will be on the show, based on our recommendations."

"The Cut"—taped before a live studio audience in Burbank, Calif.—is hosted by Lisa "Left Eye" Lopes of the R&B/hip-hop group TLC. Sims-Bruce says, "Lisa had been in Los Angeles for a TLC photo shoot, and I thought she'd be a really special host."

Any hopeful contestants who are expecting MTV to provide a glamorous, all-expenses-paid trip are in for a rude awakening: MTV does not pay to bring any artists to auditions or to be on the show. Consequently, a good number of the artists who have ended up on "The Cut" happen to live in the L.A. area. There have been plenty of other artists who've traveled long distances to be on "The Cut," and as Sims-Bruce says, "If people want to be on the show badly enough, they find a way."

Once on the show, the contestants must perform an original song in less than two minutes. No lip syncing is allowed, but prerecorded tapes with background music are permitted. Each judge then gives the contestant a score on a scale of 1 to 10. The artist with the highest score at the end of each episode then advances to the semifinals.

Although producers of "The Cut" say that they welcome a variety of music, even loyal viewers of the show can't help but notice that R&B and rap are the dominant forms of music on "The Cut."

Cotter explains, "Because of the production schedule and budget, we can't have artists who need live instruments on the show. That's why you don't see any rock bands. The artists on the show are usually vocalists, and they tend to come from R&B and hip-hop."

Don't expect any extreme avant-garde acts to make "The Cut" either. Says MTV executive VP of program

(Continued on next page)

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## THE CUT

(Continued from previous page)

ming Brian Graden. "It's a pretty mainstream show because it's about popular music."

Sims-Bruce adds, "We've had gospel, rock, jazz, and even ska represented on our show. The finals are a diverse group of people."

So what is "The Cut" like from a contestant's point of view? Chris Wilson, a 22-year-old L.A.-based singer/songwriter who made it to "The Cut" semifinals, recalls how he got on the program.

"A friend of mine found out about the show from MTV's Web site, and she suggested I send in a tape."

Wilson, who describes his music as "acoustic alternative pop, kind of like Sarah McLachlan," says he entered the contest as "a fluke. I didn't think the show was my style of music. But it felt good when I was there. The contestants were actually rooting for each other."

After winning for his song "The Way That She Loves Me," Wilson says, "several major labels" have contacted him and he even found an attorney as a "direct result" of the show. He says that these developments in his career wouldn't have happened so quickly if he hadn't been on "The Cut."

"I moved to L.A. from Brockport, N.Y., three months ago, and this is a dream come true. Being on the show was a 'win/win' situation, because even if I didn't win the contest, I knew it would be good exposure."

All contestants on "The Cut" are required to sign an agreement that they will not sign a record deal until after the show's season finale.

Alison Ball-Gabriel, Warner Bros. Records VP of A&R (U.S.), is one of the music-industry professionals who has been a judge on "The Cut." She says that the show is "filling a void for record executives looking for new talent. This way, unsigned artists have a chance to be heard when they probably wouldn't have had that chance."

Ball-Gabriel says that she watches the show regularly and has contacted "about two or three acts" that have appeared on "The Cut," although she declines to name those acts.

As for the artists chosen to be on the show, Cotter says, "I think all of them have something intangible that makes them special. We don't see 'The Cut' as a show for amateurs. The people on our show are between the amateur and professional levels, because we like to pick people who have already taken their own steps to advance their careers."

For now, the future of "The Cut" is uncertain because MTV hasn't decided if the show will be picked up for a second season.

MTV's Graden says, "I don't know if the extended life of the show will be the winner going on to huge success or if it will be a second season, or both."

But as Ball-Gabriel sees it, "If MTV doesn't pick up the show for another season, then someone else is going to take the show and maybe retool it. It's a unique show that has a lot of fans, and it's providing a valuable service to the music industry."

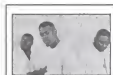
BILLBOARD'S **HEATSEEKERS** ALBUM CHART[illegible]

The HotSingles chart lists the best-selling title by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the HotSingles chart. All albums are available on cassette and CD. \*Artist indicates vinyl LP is available. ☐ Albums with the greatest sales gains. © 1993, Billboard/EMI Communications.

76	NEW	BOB & TOM	RAY 6500/LEIGH MOUTH (17 56:25) 58	BACK IN '98
77	23	4	THANE WITH THE POTTERS KIDDE BASS (08:00) 58	LEAVE FROM THE POTTERS KIDDE
78	24	5	JAY JACQUES	THE POTTERS KIDDE (02 38:09) 58 59 62:13 58
79	24	48	SEVENDUST	SEVENDUST (07 37:30) (06 56:15) 58
80	RE-ENTRY	DIANA KRALL	IMPULSE! 2350RP (06 56:16) 58	LOVE SCENES
81	25	6	RAY BOLZT	WOUND 69543CPC (06 56 62:16) 58
82	25	6	KEVIN HILLIAMS AND A RACUMFAM	MANHATTAN (06 56:26) 58 62:13 58
83	26	7	SUSAN TEDESCHI	THE COOL/FOUNDER 47116A/EMERGENCY (06 56 62:13) 58
84	26	8	MICHAEL CARL	THEY'VE GOT IT (06 56:16) 58
85	26	8	GODSMACK	REPUBLIC 54319UNREAL (06 56:17) 58
86	41	6	SARA EVANS	ISA (06 56:16) 58
87	27	10	WILL DOWLING & GERALD ALBERT	HOW TO BEAT A STUPID GIRL (06 56:16) 58
88	28	7	BURLAP TO CASHMERE	SQUINT 541033AN (06 58 62:16) 58
89	35	15	KEE! ME!	OVERHUS 566367CPC (06 58 62:16) 58
90	47	14B	AVON	SPARROW 51639 (06 56:15) 58
91	32	8	KATHY TROCCOLI	LOOTNUTS (06 56:16) 58
92	41	31	THE W'S	MINUTE WALK 2520AS/AMERICA (06 56:16) 58
93	45	7	KID ROCK	LAWRENTIANCE 831150AC (07 56:17) 58
94	46	7	GETTIE MAFIA	RAY ARTIST 206016 (06 56:16) 58
95	46	8	ROY D. MERCER	CAPTAL 94301 (06 58:17) 58
96	RE-ENTRY	RAY BOLZT	WOUND 685428PC (06 58 62:16) 58	A CHRISTMAS ALBUM
97	48	5	PLACEBO	THE ROCKETS/LIVON (06 56:16) 58
98	43	11	CHRIS RICE	ACE/STATIONWORLD 496133CPC (06 56 62:16) 58
99	30	5	FIVE FINGER	FOURTEEN 5 MINUTE WALK 2521/LIGHTHOUSE
100	44	7	FFRR	ESSENTIAL 10459 (06 56:16) 58

**POPULAR•UPRISINGS**  
BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

**E**ASY DOES IT: Well-known in their home country and catching on quickly in Japan, Dutch duo **Arling & Cameron** import their groove to the U.S. Feb. 16 with "All-In," their first re-



**Soul Supermen.** ■ From The Soul popped up on the Hot R&B Singles chart in 1994 with "What Cha Missin'," a song the act recorded for indie Brown Street as part of a production deal. The trio, which signed to RCA through a deal with the now-defunct Atlanta-based Kaper, is now preparing for the bow of its self-titled debut Jan. 12. The group's first single, "Black Superman," is getting airplay on stations including WPEG Charlotte, N.C.

Ready Made label is the home for Arling & Cameron in that country.

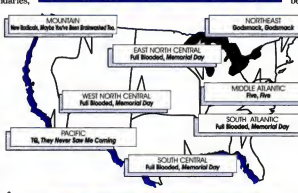
Emperor Norton head of promotion and marketing Heather Long describes the group as "easy tune," a European phrase that denotes a sort of pop-based drum'n'bass concoction.

"We can't really have them tour just for the electronic crowd because they kind of cross the boundaries, but we'll definitely bring them over here for some dates," says Long. "We'll work them to [dance/electronic] genre and modern rock specialty shows, as well as college radio and regular commercial stations."

The act veered from its habit of working with unknown singers on "All-In" and enlisted noted Dutch vocalist Fay Lovsky on "Gershwin," a tribute to the composer.



## REGIONAL HEATSEEKERS NO. 15



## THE REGIONAL ROUNDUP


Rotating top 10 lists of best-selling titles by new and developing artists

- | MOUNTAIN  | NORTHEAST   |
|---|---|
| 1. New Radicals Maybe You've Been Brainwashed Too | 1. Goodmusic Goodmusic                            |
| 2. Cheesha Comin' Acha!                           | 2. Five Five                                      |
| 3. The Flys Holiday Man                           | 3. New Radicals Maybe You've Been Brainwashed Too |
| 4. Susan Tedeschi Just Won't Burn                 | 4. The Flys Holiday Man                           |
| 5. TQ They Never Saw Me Coming                    | 5. Hermit Left Goes Classic                       |
| 6. The Wilkinsons Nothing But Love                | 6. Divine Furry Tales                             |
| 7. Five Five                                      | 7. Jennifer Paige Jennifer Paige                  |
| 8. Jennifer Paige Jennifer Paige                  | 8. Cheesha Comin' Acha!                           |
| 9. Full Bloomer Memorial Day                      | 9. Telyana All Kins The Sky                       |
| 10. Laine Little The Bridge Collection II         | 10. Susan Tedeschi Just Won't Burn                |

The film, which will be titled "Repercussions," after the current single from the album, features clips from seven songs on the album.

**C**OMING SOON: Evan Frankfort, a former member of Sony/Work at Maypole, has recorded a four-song demo and is currently making the rounds. Since the dissolution of Maypole, the artist has toured with the Wallflowers and the Jayhawks as lead guitarist. Facing the prospect of inclement Minnesota weather this winter, Frankfort turned down a job offer from the latter group, which is all the better for

The album, which will be completed by the end of the year, according to Frankfort's manager at L.A.-based Dishell Multimedia Group, will be self-released early









## RAP

► **MARCO POLO Jerry Jeffery** (14)

PRODUCER: Dave Brown

WRITER: M. Thomas

PUBLISHER: New Sagittarius CD, BMG

Available: 1995 (12)

This lighthearted ode to "The Jerry Springer Show" attempts to explain the allure of this wildly popular American entertainment staple, featuring everything from grunts being slapped and stripping scenes to friends breaking each other. There's also the tale of Shami, a "buff like that make me a Jerry fan," the best line on TV/Novel, not Jerry. Not that it's a fun take on all that. Jerry Springer wasn't bigger than that at radio, and there's even less of an excuse why this elegant and melancholy third single shouldn't get the A-side artist back on track to become a long-term brand name at adult and mainstream top 40. Vocally, "Shami" is more vulnerable than what we've heard before, as an Imbruglia sings the sad, sad tale of a woman trying to accept the abuse she and her mother endured when she was a child. Lyrical imagery is mighty, with phrases like "bleeding is breathing" and "you're hiding underneath the smoke in the rooms." Instrumentally, the piano-driven track takes on a dreamlike, almost haunting quality as it runs through the verses. And vocally, it's probably her best performance on the double-disc "The Middle" album. This is a fine piece of work and a song that demands attention from radio and fans of quality pop music. Thankfully, RCA has put together a beautiful, wholly satisfying video to accompany the track, making the package complete. An close to top as you're going to find on the shelves. **A-**► **R. KELLY When a Woman's Fed Up** (14)

PRODUCER: R. Kelly

WRITER: R. Kelly

PUBLISHER: Atlantic-Savant, Polygram, BMG

JUNE 4/25/95 (12)

Hot on the heels of his No. 1 duet with

Janet Jackson, Kelly fires up another

flowing ballad—much more R&amp;B-inclined

this time. It seems that his age is now

lost the faith and gone and he's now

a fiery, strong, an acoustic guitar, and

his own of sordid, background vocals,

Kelly tells his brothers out there about

won and regret, about how well his lady

used to cook, about how he took her for

granted, about how she's bringing you

down when she runs out on you, about

a sensual outing and an unusual view-

point in an environment that more often

than not is a place where the women

from its male artists. Top 40 and R&amp;B

fans are going to get a top six sexpy

R&amp;B ballad that's followed

equally by companion top 40.

► **► PRAISE FEATURING THE PRODUCT G AND**► **AND FRED What's Wena Do** (14)

PRODUCER: M. Thomas

WRITER: S. Michel, J. Deppa, M. Moore, H. H.

PUBLISHER: New Sagittarius/ New Sagittarius CD, BMG

JUNE 4/25/95 (12)

This third single from the international

similar success across the board at top 40,

R&amp;B, and hip-hop radio. The production is

a mix of soul, funk, and hip-hop, with

soul and singing, bringing with its sample

of the instantly recognizable first two notes

of "My Love" by "Do You Want to Hurt Me"

to "Hurt Me" and going to a frequently

heard two-note background choral sample

that has a near-gospel quality. The

song, there's no more to be said at work

here, from the instantly memorable title-

line melody to unintrusive, back-and-forth

melody to unintrusive, back-and-forth

pushing for faith and strength. Pra

proves himself a master of composition

as a time clock to pay for brains and other family necessities. He may get tired and frustrated, but he never loses sight of his priorities. Combining the working man's a recurrent theme in country music, and on this album, Herndon offers a solid song and a strong performance that should be well-received by poetry programmers and the working-class listeners who love this lyric.

► **ANDY GRIGGS You Won't Ever Be Lonely**

PRODUCER: Dave Brown

WRITER: G. Lewis, D. Adams

PUBLISHER: Island Music, BMG

Available: 1995 (12)

After being released in the U.S. nearly a

year ago, this spiritual gem of a single is

finally seeing the light of day here. One of

many high points on the CD's delicious

acoustic album, "High" has been recently re-

constructed by two of island's most revered

revisers: Boris Diage and Francis

Diage. The original, a laid-back, soulful

R&amp;B ballad, is set for March of next year.

After the death of his brother Mason, who

branded a local band, Griggs began learn-

ing his songs and carrying on the music. If

this single is any indication of what's to

come, he does his brother proud. His voice

sounds like a mixture of Travis Tritt and

Mark Cuban. There's a depth and resona-

nce that brings it to life like the CD to re-

veal more and more.

Promising debut that should perk up the

ears of country radio programmers and

fans of the new music vocal to keep an

eye on.

► **HOUSE W/IT'S HOT W/IT'S HOT**

PRODUCER: M. Thomas

WRITER: M. Thomas

PUBLISHER: Island Music, BMG

Available: 1995 (12)

One of many highlights on the new

"South Park" CD, "House W/IT'S HOT" has

the potential to be the novelty smash of

the year. With lyrics that are as simple as

"House W/IT'S HOT," it's a simple

explanation, "House W/IT'S HOT" will either

bring a giddy smile or a look of disdain. While

it may have been embraced by some

artists who tend to appreciate anything

cheeky and suggestive, those at radio

are more likely to see more comfortable

dances themselves from R. Of course,

cheeky, adventurous types will see

"House W/IT'S HOT" as the best thing since

sliced bread. In any case, it's a

pake since Kris Kripke turns. Better

yet, perhaps they will simply look to

European radio which treated this as a

full-fledged pop record—and turn it into a

major hit.

► **NEW & NOTEWORTHY**

BELL BOW &amp; CANDICE Rescue Me (at Your

Amusement) (14)

PRODUCER: J. Deppa, M. Moore, H. H.

PUBLISHER: Island Music, BMG

Available: 1995 (12)

Blackened Rescued/Gave 1993 (12)

This Berlin-style CD is a world

of funk, Andy Bray, and Hendrik Riedel

has already taken its debut album to

the top five in Germany.

Just right to Blackbird/Sire in the

U.S. in October. You'll see why with one

of the most solid and accessible

multitude number, which at times is as

reminiscent of new age vocalist Ego as

it is of rockers like the Chambers. The

melody is simply infectious and is

instantly accessible without crossing

too far into pure pop territory. Given

the right case and a serious promotion

campaign from Blackbird (which

recently championed Everything's

Different), it could be a pop

maker hit at modern rock, triple-A, and

adult top 40. It sounds like nothing

else out there. "Must be a world

that's just, it would break down some

of those barriers and broaden the

Blackbird's pop/rock profile.

Home base. This single is pure delight

look for the U.S. release of "Read My

Mind" in February.

► **LIGHTHOUSE Family High** (14)

PRODUCER: M. Thomas

WRITER: P. Tucker, T. Bayne

PUBLISHER: Songs of Polygram International, BMG

Available: 1995 (12)

After being released in the U.S. nearly a

year ago, this spiritual gem of a single is

finally seeing the light of day here. One of

many high points on the CD's delicious

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veal more and more.

Promising debut that should perk up the

ears of country radio programmers and

fans of the new music vocal to keep an

eye on.

► **MATT BAIN Sunshine Day** (14)

PRODUCER: M. Thomas

WRITER: M. Thomas

PUBLISHER: Island Music, BMG

Available: 1995 (12)

After being released in the U.S. nearly a

year ago, this spiritual gem of a single is

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many high points on the CD's delicious

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WRITER: M. Thomas

PUBLISHER: Island Music, BMG

Available: 1995 (12)

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**Isn't It Divine?** The members of Pendulum Records/Red Ant Entertainment Inc. Divine pose with some legendary divas after a taping of "Motown Live." Pictured, from left, are Sheila Hultschman of the Emotions, Kie Thornton of Divine, Wanda Vaughn of the Emotions, Nikki Brecher of Divine, Jeanette Hawes of the Emotions, and Tonia Tash of Divine.

## A+ Makes Grade At 'Hempstead'

### Rapper's 2nd Universal Set Builds On Female Teen Base

BY DAVID NATHAN

LOS ANGELES—In 1995, then 13-year-old rapper A+ became the first artist to be released on Universal Records through its association with Kodak Entertainment, home to such hitmakers as Erykah Badu and Chico DeBarge. Although the Long Island, N.Y., native's debut, "Latch Key Kid" achieved only modest success, Universal, Kedar, and the now 16-year-old rapper have high hopes for his sophomore set, "Hempstead High," due

in the U.S. Jan. 26.

The set features a sample from Badu and a number of guest appearances by DeBarge, the Lost Boyz, Canibus, Pierre Cardan, and Psycho Drama. The first single, "Enjoy Yourself," has spent six weeks on Hot R&B/Billboard and debuted on The Billboard Hot 100 in the Nov. 14 issue.

"Enjoy Yourself" has also made an impact in the international marketplace, according to Lynn Scott, director of marketing for Kedar Entertainment. "Germany and Japan have jumped on the single, so we are moving quickly to embrace the response, which has been overwhelming. A+ will be going to Germany before the end of 1995 and heading to the U.K. and Japan after the album's release in January."

In late August, a video for the single was serviced to BET, the Box, and local video outlets.

"I grew up a lot," says the rapper, whose real name is Andre Levine, of the time between albums. "When my first album came out, I was just thinking about making a record. I didn't know what kind of pressure there was in the business. It took a lot longer to make this record because we wanted it to be more universal [and] to make a bigger impact."

Levine co-wrote four of the 13 cuts on "Hempstead High," which features production by Blink Brothers, Sugarless, Bink Dog/Teamstar, Clark Kent, Lil' Shawn, and Mo-Suave-A Productions.

With the reaction to "Enjoy Yourself," executives at Universal and Kedar anticipate a strong consumer reaction to the rapper's second album.

"We started off our campaign with the single by targeting the markets where his first album did well," says Marc Offenbach, VP of sales for Universal. "We got immediate play at BET when we serviced the video, and we ended up shipping 100,000 singles. The plan now is to send out a six-song sampler to retail at the end of December, to begin a teaser campaign for the album at the beginning of January, and to have A+ do some walk-throughs at independent retail stores two weeks before the album drops."

#### CLEAN-CUT IMAGE

To help clean-cut image for the single (which was previewed at the Mix Show Power Summit in early September in Miami), A+ began doing live performances on shows with DMX and the Lox in August, says Scott. "One of the biggest things he has going for him is the reaction of his audience, which is primarily female. He has a clean-cut image—he's like the rappin' Usher, and the girls love him when they see him."

Scott notes that there were two versions of "Hempstead High," since the guest spots by various rappers on the album include explicit lyrics. "Since the album is named after his high school, we knew there could be some controversy with some of the lyrics, so there will be a stickered version."

In conjunction with the album's release, the label is planning contests with such publications as Black Beat and Right On, according to Scott.

Sincere Thompson, VP of street promotion and marketing at Kedar Entertainment, adds that the label's biggest challenge is overcoming the perception of A+ as a teen rap artist.

"We want people to know that he's stepped up from his last album and that the new album

(Continued on next page)

## Owls Join Hip-Hoppers In Christmas Special; After 8 Years, Kashif's Back With New Set

**HIP HOLIDAYS:** Elektra artists Busta Rhymes, Missy "Misdemeanor" Elliott, and her protégé, Nicole Wray, will headline "Mentor And The Hip-Hop Owls: A Christmas Story," a nationally syndicated TV holiday special geared toward children between the ages of 4 and 12. In addition, Motown's DJ Jaz and Lil' Nique of the Biv 100 Pee-Wee All-Stars will perform original rap material between each segment.

The artists will join live costumed owls to bring a message of togetherness and charity during the holidays. The show features traditional Christmas songs along with original dances and music numbers. Rhymes will pair with the Biv 100 All-Stars for an R&B rendition of "The Twelve Days Of Christmas," while Wray and Elliott will duet on "Joy To The World."

The hour-long show is scheduled to air nationally throughout December. "Mentor And The Hip-Hop Owls: A Christmas Story" is produced by Kris Frit and directed by Lee Rolowitz and is distributed by Warner Bros. Domestic Pay-TV.



by Anita M. Samuels



**A GIFT OF GIVING:** On Saturday (19), Kenny Latimore, Phil Perry, Glenn Jones, Jesse Powell, and Voices Of Therapy, among others, will be on hand to perform at the KJLH third annual House Full of Toys Benefit Concert at UCLA's Royce Hall in Los Angeles. The fund-raiser, which begins at 7 p.m., is being held in conjunction with the KJLH Los Angeles on-air toy drive. Proceeds from the concert will go toward the purchase of toys and other items for disadvantaged children and their families. KJLH staffers buy personalized gifts from letters submitted by the station's listeners.

Last year the drive helped 26 families; this year the goal is to make Christmas a reality for 50.

**WHO LOVES KASHIF?** On Dec. 7, U.K.-based Expansion Records released the album "Who Loves You?" by vocalist/songwriter/producer Kashif. The album is tentatively scheduled to be released in the U.S. by the artist's own label, Brooklyn Boy Entertainment, in late February or early March.

Although it has been eight years since his last album, the singer says the time is right for him to make a comeback.

"For a while, much of the music was overlaid with samples and things of that nature," Kashif says. "But

you have had artists such as Maxwell, Erykah Badu, and D'Angelo—people like that who have brought some old-school sensibilities to the music. You also have what seems to be a rekindled interest in a lot of things that people like myself, people like Mume, were doing. Here in the States, we have a lot of radio stations that focus totally on what they call the classics, and it's a fertile time."

The vocalist calls his new set a "contemporary-sounding R&B album with funky and sexy tunes." The album also features guest musicians such as Dwayne Wiggins of the now-defunct group Tony Toni Tone, percussionist Sheila E., saxophonist Gerald Albright, and Johnny Britt of jazz duo Impromptu2.

"You have today's sounds done with yesterday's kind of textures," says Kashif about the new album. "So I think that if you listen to the record, you have a couple of groove things that people can dance to. You have some really strong ballads, and I've also always been known for instrumentals."

**A 'RUSH' HUMANITARIAN:** Russell Simmons received the 1998 Moet & Chandon Humanitarian Award Dec. 9 at the Puck Building in New York. In addition to his award, the organization donated \$10,000 to the Rush Philanthropic Arts Foundation, which was founded by Simmons and his brother Daniel in 1995.

The newly created Moet & Chandon Humanitarian Award recognizes prominent African-Americans whose professional accomplishments are matched by his or her contributions to the community.

**JAM ON:** "Jellybean" Benitez has signed producer/songwriter Dave "Jam" Hall to a music publishing deal with his company, JB Music Publishing. Hall, who is also president of Hall of Fame Records, has produced for such artists as Mariah Carey, Madonna, Mary J. Blige, Michael Jackson, and Tina Turner.

JB Music Publishing is a joint venture between Benitez and Wasserstein Perella Entertainment. A number of acts, including Boyz II Men, LL Cool J, Foxy Brown, and Brian McKnight, have had their songs published through the company. "Space Jam" and "Men In Black" were also published by JB Music Publishing.

Assistance in preparing this column was provided by Koolhaas in the U.K.



**Trin-Tee & Da B-rite.** Gospel trio Trin-Tee 5:7 performed for a Knart managers' conference at Nashville's Opryland Hotel. Pictured, from left, are Trin-Tee's Panzi Johnson (filling in for Terri Brown-Britton) and Chanelle Haynes; Dennis Wigton, director of internal communications for Knart Corp.; and Trin-Tee's Angel Taylor.







Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ♦ Videoclip available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available.

# Hot R&B Airplay

Compiled from a national sample of airplay reported by Broadcast Data Systems' Radio Trace service. 100 R&B stations are electronically monitored for R&B airplay. Data is taken from the week ending December 12, 1998. The data is used in the Hot R&B Single chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	1	<b>HORNY'S SUPPOSED TO BE HERE</b>	NO. 1	38
2	1	<b>LOW LIKE THE</b>	LOW LIKE THE	38
3	2	<b>I CAN GET A</b>	JOE LYNCE	38
4	5	<b>THESE ARE THE TIMES</b>	THESE ARE THE TIMES	38
5	4	<b>DID YOU WANT THAT</b>	LAUREN HILL	38
6	1	<b>HAVE YOU EVER</b>	BRANDY	38
7	7	<b>HARD KNOCK LIFE</b>	SHAGGY	38
8	18	<b>HOW DEEP IS YOUR LOVE</b>	HOW DEEP IS YOUR LOVE	38
9	11	<b>CHANGES</b>	CHANGES	38
10	10	<b>THYRIFIN'</b>	THYRIFIN'	38
11	9	<b>HOMIE ALOH</b>	HOMIE ALOH	38
12	12	<b>LATITUD</b>	LATITUD	38
13	13	<b>ANGEL IN DISGUISE</b>	ANGEL IN DISGUISE	38
14	15	<b>ROCK PARKS</b>	ROCK PARKS	38
15	16	<b>LEAN ON ME</b>	LEAN ON ME	38
16	17	<b>TAKE ME THERE</b>	TAKE ME THERE	38
17	18	<b>ANGEL OF NINE</b>	ANGEL OF NINE	38
18	19	<b>FADED PICTURES</b>	FADED PICTURES	38
19	20	<b>WHEN A WOMAN FEELS</b>	WHEN A WOMAN FEELS	38
20	21	<b>ALL THE PLACES I WILL KISS YOU</b>	ALL THE PLACES I WILL KISS YOU	38
21	22	<b>THE FIRST NIGHT</b>	THE FIRST NIGHT	38
22	23	<b>HEARTACHE</b>	HEARTACHE	38
23	24	<b>GOTTA BE</b>	GOTTA BE	38
24	25	<b>LOVE ME</b>	LOVE ME	38
25	26	<b>HOW I FEEL</b>	HOW I FEEL	38
26	27	<b>HOW I FEEL</b>	HOW I FEEL	38
27	28	<b>ARE YOU THAT SOMEONE</b>	ARE YOU THAT SOMEONE	38
28	29	<b>YOU CLOSE</b>	YOU CLOSE	38
29	30	<b>FRIEND OF MINE</b>	FRIEND OF MINE	38
30	31	<b>THE ONLY ONE FOR ME</b>	THE ONLY ONE FOR ME	38
31	32	<b>MO'NIN'</b>	MO'NIN'	38
32	33	<b>THINKIN' ABOUT IT</b>	THINKIN' ABOUT IT	38
33	34	<b>EX-FACTOR</b>	EX-FACTOR	38
34	35	<b>MONIE CANE</b>	MONIE CANE	38
35	36	<b>I DO WHAT I WANT</b>	I DO WHAT I WANT	38
36	37	<b>LET'S TALK</b>	LET'S TALK	38
37	38	<b>LET'S TALK</b>	LET'S TALK	38
38	39	<b>LET'S TALK</b>	LET'S TALK	38
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94	95	<b>LET'S TALK</b>	LET'S TALK	38
95	96	<b>LET'S TALK</b>	LET'S TALK	38
96	97	<b>LET'S TALK</b>	LET'S TALK	38
97	98	<b>LET'S TALK</b>	LET'S TALK	38
98	99	<b>LET'S TALK</b>	LET'S TALK	38
99	100	<b>LET'S TALK</b>	LET'S TALK	38

Records with the greatest airplay gain. © 1998 Billboard/RS Communications.

## NOT R&B CURRENT AIRPLAY

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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## A Centuries-Old 'Flower' Takes Root On Modern Dancefloors

**IN A TRANCE:** Luminaire's "Flower Duet '99," released Nov. 24 on New York-based GlassNote, is a refreshing departure for clubland. Oddly enough, what makes this membership track so enticing is not anything new but a sample snipped from the nearly 200-year-old opera "Lakmé." Composed by Delibes, the opera contains the song "The Flower Duet," which has received massive exposure, thanks in part to a British Airways TV commercial.

Luminaire is a pseudonym for DJ/producer/remixer Jonathan Peters, who controls the turntables at New York's Sound Factory. He creates an aural treat similar to the work of Robert Miles, Nalin & Kane, and Brainbap. Already a smash in New York clubs, "Flower Duet '99" should fare much better in Europe, where it will likely be embraced by clubbers and popsters.



by Michael Paoletta

Well, it's here, the track that everyone's been inquiring about: "Someone" by Aescretion. Too bad it's a promonly release.

Culled from Paul Oakenfold's essential beat-mixed CD "Trance-party" on Kinetic/Reprise, this gem—produced by Jakes Simmons and Steve Jones (Space Brothers, Chakra, and Sapphire)—is that all-too-rare trance track that combines melodic emotion, and an actual song. Oh, and don't forget the sublime vocals of Roxanne.

BT, who's had numerous songs in the Hot Dance Music/Club Play chart,

including the No. 1 hits "Remember" and "Blue Sides," returned Dec. 1 with "Godspeed" on the Washington, D.C.-based Music Now imprint. But unlike the U.K. import issued on Renaissance Music, the stateside version doesn't include the acoustic guitar-splashed mix by Brothers In Rhythm. Instead, it offers a new mix from Holmes Ives (the Memnon mix), as well as IT's group original 12-inch mix. Fans of Brothers In Rhythm are encouraged to also seek out the team's remix of Garbage's "Special," which is available on a promotional-only 12-inch from Mushroom U.K. While the group's American label, Almo, is releasing "Special" as the next single, it won't feature these highly coveted cinematic excursions.

Premier drum'n'bass label V Records returns with the American-only release of two previously unreleased tracks, issued Nov. 17 via the



**No Fool.** Songwriter/producer/artist M.J. Cole has inked a worldwide publishing deal with BMG Music Publishing U.K. Known for his underground club remixes for artists like Goldie, Kym Mazelle, Soul II Soul, and Drizabone, Cole recently enjoyed commercial pop success with his restructuring of Another Level's "Guess I Was A Fool," which debuted at No. 5 in the U.K. These days, when he's not in the studio putting the finishing touches on his debut album, Cole can be found operating his independent label, Protek. Show at BMG Music Publishing U.K.'s London office, left are BMG's Ian Ramsay; BMG's Grenville Evans; Cole's manager, Jeremy Tuson; BMG's Jill Pearson; Cole; BMG's Paul Curran; and BMG's Annie Woolf.

## Source/Astralwerks Export France's Cassius

BY DYLAN SIEGLER

**NEW YORK**—As the U.S. dance community continues its fascination with anything French—Air, Dimitri From Paris, and numerous others—along come the boys from French house duo Cassius, and they're ready for their close-up.

Signed to Virgin France, Cassius has seen its aptly titled debut, originally released to French club networks. Scheduled for Jan. 28, release in France and the U.S., "1999" comprises 12 years of collaboration, ample sophistication, and a listenable dance groove that French fans have loved.

Phillipe Zdar and Hubert "Boombass" Blanc-Francois, met 12 years ago, first worked publicly together as the production team behind French rap sensation MC Solar. Merging their mutual love of hip-hop with en vogue techno grooves, the two began releasing singles, EPs, and remixes together as La Funk Mob on the Source and Mo'Wax labels in 1994.

Under the moniker L'Homme Qui Valait Trois Milliards, the pair released its first single in the Cassius vein, "Foxy Lady," in 1996; the single aptly named "Foxy" or "1999" the two released individual careers abuzzing (Zdar is half of Motorbass, and Boombass produced all four MC Solar albums), and the two incorporated as Cassius earlier this year.

The goal: to create a distinctive dance album that defies pigeonholes—one they "will not be ashamed of in 10 years," says Zdar. While the self-produced "1999" references disco, funk, and new wave, minimalist influences is its subversion of in-your-face house music structure, unlit breakbeats, subtle melodies, and listenable basslines. While "1999" is certainly danceable, it forgoes the

incessant repetition that is the spine of some house music.

The album's long-term appeal remains to be seen, but Boombass and Zdar say they're psyched that the album will satisfy them six months after its completion.

The duo thrives on experimentation, and the album was born of trial and error. According to Zdar and Boombass, the two would begin pro-



gramming a track in the studio, and "two or three hours later, we would have something different" from the initial inspiration.

The partners believe that their experience and maturity set them apart from other hip French dance acts. "It doesn't mean we're better; it just means that we're different," notes Zdar.

During the past year, Cassius, which is self-managed and booked by its label, has increased its visibility as the opening act on Daft Punk's U.K. tour and as guest DJs at the acclaimed Respect nights at Paris' Queen club.

In New York, the two created interest—due in part to not following the latest musical trend—when they manned the turntables at the house-heavy club Twilo and at ES. 1, an art museum that played home to several Respect is Burning dance parties.

At Source and Astralwerks, goals for "1999" include crossing the al-

bum over from the underground dance circuit to the mainstream dance scene.

According to Nick Clift, senior director of labels at Astralwerks, the first single, "Cassius 1999 Bimix," has been selected to record pools, key dance mix shows at commercial radio, Billboard-reporting DJs, and press.

A six-minute sampler will be given away at clubs and raves nationwide, as well as the core audience's favorite fashion retailers, like Diesel. The act will be on the road in the States throughout winter and into spring.

On Feb. 19, Cassius, along with Dimitri From Paris and DJ/producer Francois Kevorkian, will reprise Respect is Burning at Twilo.

According to the label, Cassius hopes to gain the support of college radio, but will be focusing on commercial mix shows at "the KCRWs of the world," referring to the public radio station in Los Angeles.

Aaron Mertes, sales associate at Desirable Discs II in Dearborn, Mich., says French dance music has been increasing in popularity at the time. Mertes adds that he sees definite potential for Cassius, especially if Astralwerks gives the act the kind of promotional backing it focused on Fatboy Slim. Astralwerks' brand recognition, says Mertes, will also help Cassius' sales potential.

For his part, Zdar says Cassius is content to revel in the attention that French dance music has attracted after years of "exclusion, seclusion, and frustration." But regardless of citizenship, says Boombass, "We just want to cool beats. If we can help inspire others to some day make music, or just enjoy music like ours, then it's good."

New York-based Ultra Records network, this double A-side features the hauntingly beautiful "Slide Away" by DJ Die, who is best-known as a member of London's Reprezent, as well as for his solo tracks on V Records and Full Cycle.

Side B offers the James Bond-like "Now It's Time" by Ray Keith who, in addition to working behind the counter of London's much-esteemed Black Market dance retailer, owns Dread and Penny Black Records. He also toured with Bryan Gee and Jumping Jack Frost during the first Planet V stateside tour in November 1997. Both tracks are culled from V Records' "Planet V," a 17-track compilation scheduled for March release.

**FOR THE RECORD:** According to the Basement Boys (Jay Steinhor and Teddy Douglas), despite what was reported in this column last issue, singer/songwriter Crystal Waters remains contractual obliged to perform record reviews

for the Basement Boys. The Basement Boys say that there have been some problems for some time between themselves and Waters, stemming from her decision earlier this year to pursue a career in jazz. The Basement Boys note that in September of this year they suspended the running of the term of the long-term contract between them and Waters in order to allow all three more time to record debts in the dance music genre. The Basement Boys say that they have expressed a willingness to permit Waters to work with outside producers.

However, says Waters, "I've fulfilled all my contractual obligations. I've enjoyed working with Teddy and Jay and would like to continue working with them in the future. But at the same time, I look forward to moving on."

**BREAKING BORDERS:** DJ Jean's "I Got My Love," originally released in June on the Rotterdam, Netherlands-based Mo'Wax Records, will be reissued Jan. 4 on Mo'Wax Records/GSA (Germany, Switzerland, and Austria). So, if you missed this hyperkinetic house the first time around...

The Salvo! Orchestra's classic "Ooh I Love It (Love Break)" has been overhauled by Mike Gray and Jon Pearn, otherwise known as the production/remix team Full Intention. Released Dec. 7, the remix finds the pair not altering the song's original vibe in any drastic way—and that should please purists. That said, it has more punch than it once did, which will certainly put a smile on the faces of today's club-punkers.

**DJ Dado & Simone Jay's** "Ready Or Not" continues where Dado's year-old Euro-pop hit "Coming Back" left off. Released Nov. 16 on Time Records Italy, "Ready Or Not" arrives with a lithe, soulful groove. In addition to the original energetic version (our personal fave), both Steve "Silk" Hurley and Jaydee take the track deep underground. EMI has licensed the track for the rest of Europe, with (Continued on next page)

### Billboard Hot Dance Breakouts

DECEMBER 15, 1996 CLUB PLAY

1. I'M BEAUTIFUL BETTE MIDLER (MCA)
2. TAKE ME TO THE TOP PLASMIC POLY (MCA)
3. THE REASON SYLK 130 (MCA)
4. ACTIVATE THAT RICH CHASE & THE HARTFELLS (CAMEL) (MCA)
5. TOMORROW KIM ENGLISH (MCA)

### MAXI-SINGLES SALES

1. TAKE ME TO THE TOP PLASMIC POLY (MCA)
2. TOGETHERNESS 2 TECHNIQUES (MCA)
3. POWER TO GO CARWELL (MCA)
4. WHEN YOU HEAR THE MUSIC LOVE & FOUND (MCA)
5. OSCAR 2000 DANN KONG (MCA)

breakouts: Titles with future chart potential, based on club play or sales reported this week.



## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF CLUB PLAY  
BY DANCE CLUB PLAYLISTS

WEEK LAST	WEEK 2	WEEK 3	WEEK 4	WEEK 5	TITLE	ARTIST
1	2	3	4	5	1	2
1	1	1	1	1	<b>BELIEVE</b> (WARNER BROS.) 4375	<b>No. 1</b>
2	3	5	10		<b>RUN ANOTHER WOMAN</b> (MONDOGROSS) (DISTRICT) RHYTHM	REINA
3	8	11	7		<b>DON'T LET THIS MOMENT END</b> (Epic) 7909	GLORIA ESTEFAN
4	8	8	8		<b>I'M GONNA GET MY BABY BACK</b> (AMERICA) 4375	BLACK CONNECTION
5	8	8	8		<b>STRONG IN LOVE</b> (ECLAM) 3960	CHICONE FEATURING CLOUTIER
6	2	2	10		<b>YOU BETTER MAKE IT</b> 35512	MOUNT PUSHERMO
7	11	16	6		<b>I LIKE THE WAY U PLAY</b> 1058	ONIE HINES
8	10	14	7		<b>THIS WAY YOU COME</b> 1001	VERONICA CLARKE
9	9	12	9		<b>GIVE AWAY MY FEAR</b> (EIGHTBALL) 129	ATETHER
10	16	5	5		<b>THESE ARE THE TIMES</b> (GREAT HONOLULU BOOGIE)	PURE SUGAR
11	6	12			<b>CUTTING CUT</b> 412	SO PURE! FEATURING SHELEEN THOMAS
12	15	17	6		<b>JOIN IN THE CHANT</b> (HIT) 9033	KEVIN AVANCE
13	5	1	11		<b>THE FIRST NIGHT</b> (ARISTA) PROMO	MONICA
14	13	15	8		<b>TO THE RHYTHM</b> (MCA) 4355/DIVE	PEPSTAR
15	17	7	11		<b>I WANT YOUR LOVE</b> (MCA) (DISTRICT) RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
16	12	5	10		<b>CUBIK-97</b> (TIT) (PROMO) UNIVERSAL	ROB STATE
17	25	45	3		<b>UP &amp; DOWN</b> (GROOVOLUX) (DISTRICT) RHYTHM	VENKABOS
18	20	24	6		<b>SHOW ON THE SANBARA</b> (Epic) PROMO	ANGGUN
19	18	19	8		<b>WHEN CAN I LOVE BEGIN</b> (HIT) KING STREET 1367	KIMARA LOVECLAVE
20	25	31	4		<b>MUSCLES</b> (TWISTED) 5486/ICA	CLUB 69 FEATURING SUZANNE PALMER
<b>Power Pick</b>						
21	27	—	2		<b>BLISS</b> (Epic) PROMO	GEORGE MICHAEL
22	25	—	2		<b>OUTSIDE MONDAY</b> (ELEMENT) 111 4455/EPIC	CRISTY
23	21	27	6		<b>DO NOT KNOW</b> (STREET) RHYTHM 12546	MASS SYNDICATE FEATURING SU SU BOREN
24	38	—	2		<b>PRESSURE</b> (STREET) RHYTHM 12556	ULTRA NATE
25	32	35	4		<b>WISHING ON A STAR</b> (CLUB) CULTURE IMPROVEMENT	RANDY CRAWFORD
26	30	40	3		<b>POWER</b> (EIGHTBALL) 127	JOY CARROWELL
27	36	41	3		<b>USE EVERY STYLISH FLAME</b> (ARISTA) PROMO	DIMITRI FROM PARIS
28	24	21	5		<b>BRING BACK THE LOVE</b> (STREET) RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
29	28	34	5		<b>COLD WORLD</b> (TANTRUM) 1551	EDDIE BAILEY FEATURING SYREN
30	34	13	12		<b>LOVE HIM</b> (ATLANTIC) PROMO	QUINN LIVES
31	26	30	6		<b>DAVIS LITE</b> (THIS) COLUMBIA	KENNY LATTIMORE
32	19	10	10		<b>THE FUTURE OF THE FUTURE</b> (ST) GOLDEN WAVE 12566	DEEP DIVE WITH EMBRYO BUT THE GIL
33	39	4	4		<b>SUNSHINE DAY</b> (ARISTA) 2543	MAT SANCIO
34	40	47	3		<b>RELEASE ME</b> (INTEREST) SACROPHOTY	ENGELBERT HUMPERDINCK
35	22	20	12		<b>FEEL IT</b> (NORWOOD) 2032	TIKO PRESENTS THE GROOVE FET: DAWN TALLMAN
36	43	—	2		<b>NO NOS TENEMOS (NINT)</b> (H.O.L.A.) 341079	PROFECTO UNO
37	46	—	2		<b>CONTACT</b> (LULU) AMERICA PROMO	BROOKLYN BOUNCE
38	42	46	3		<b>I'M COMIN' WEST</b> (END) 1001	TANIA GARDNER
39	31	28	9		<b>LOVE IS ALL AROUND</b> (PRELUDE) 0001	SHENDIA OURMANN
40	45	42	5		<b>WOMAN</b> (2000) 018 019	KAND & D.E.I.
41	41	—	2		<b>IN MY HOUSE</b> (TOMMY BOY) SUGAR LABEL 1300/STONY BOY	THE P.I.M. P. PROJECT
<b>Hot Shot Debut</b>						
42	NEW	1			<b>I GOT MY LOVE</b> (ATLANTIC) 1070	JO ZAN
43	NEW	1			<b>LOOKING FOR THE PERFECT BAIT</b> (TOMMY BOY) 330	AFRIKA BAMBATAA & THE SOUL SONG FORCE
44	NEW	1			<b>ZIPPER TRUCK</b> (NORWOOD) 8845	DJ DAN PRESENTS NEEDLE DAMAGE
45	NEW	1			<b>HIGH SLAND</b> 34345	LIGHTHOUSE FAMILY
46	NEW	1			<b>YESTERDAY</b> (VIZ) DISTRICT/STONY	DEBELAH MORGAN
47	NEW	1			<b>KEEP LOVE</b> (ECLAM) 405	ISLAND GROOVE
48	35	22	14		<b>TUNING...I'M DREAMING</b> (A PLAY) 1016	FIFTY FIFTY
49	33	25	14		<b>RUN</b> (GROOVOLUX) (DISTRICT) RHYTHM	BRUNING
50	34	29	12		<b>SUPERSTAR</b> (JUNG) 2000 506/ROCKWELL	THE NOVI VS ENAC

© Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest percent increase among singles below the top 20. Greatest Gainer on Main-Singles Sales is awarded for the largest sales increase among singles below the top 50. (W) Weekly availability. Catalog number is for vinyl mini-single, or CD maxi-single if vinyl is unavailable. (D) Sales chart. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (C) CD maxi-single availability. © 1998, Billboard/RIPI Communications.

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS  
COLLECTED, COMPILED, AND PROVIDED BY SOUNDBSCAN

WEEK LAST	WEEK 2	WEEK 3	WEEK 4	WEEK 5	TITLE	ARTIST
1	2	3	4	5	1	2
1	1	1	1	1	<b>BELIEVE</b> (1) (WARNER BROS.) 4375	<b>No. 1</b>
2	3	5	10		<b>THE BITE IS MINE</b> (1) (ATLANTIC) 1418/NG	BRANDY & MONICA
3	8	11	7		<b>NOBODY'S SUPPOSED TO BE HERE</b> (1) (ARISTA) 13561	DEBORAH COX
4	8	8	8		<b>MUSIC SOUNDS BETTER WITH YOU</b> (1) (ISLAND) 35561/NORSON	STARBUCK
5	8	8	8		<b>MY ALLUVY AHEAD (BUTTERLY REPISED)</b> (1) (COLUMBIA) 78022	MARHAN CAYE
6	6	7	12		<b>ONLY WHEN I LOSE MYSELF</b> (1) (MCA) 4455/WARNER BROS.	OPHELIE MOORE
7	7	9	20		<b>THE ROCKFELLER SKANK</b> (1) (SANTAS) 4455/ROCKWELL	PEPSTAR
8	9	11	36		<b>EVERYBODY (BACKSTREET'S BACK)</b> (1) (Epic) 42615	BACKSTREET BOTS
9	8	10	5		<b>DO NOT LET THIS MOMENT ENDORE</b> (1) (JIVE) 7909	GLORIA ESTEFAN
<b>Greatest Gainer</b>						
10	10	—	2		<b>WOULD YOU...?</b> (1) (Epic) 756022	TOUCH AND GO
11	15	2	3		<b>NIGHT WIND</b> (1) (MCA) 4455/VOICES	TOMMY MACKO
12	10	15	7		<b>JUMP JIVE AWAY</b> (1) (UNDER THE COVER) 1967	BIG DADDY ORCHESTRA
13	18	12	38		<b>PURSE IT UP</b> (1) (ARISTA) 13561/NEVE	LORDS OF ACID
14	13	13	25		<b>RAY OF LIGHT</b> (1) (MCA) 4455/WARNER BROS.	MADONNA
15	14	20	27		<b>STOP</b> (1) (VERB) 35841	SPIKE GIRLS
16	17	16	7		<b>WHAT DO YOU REMEMBER?</b> (1) (C) CLASSIFIED 1255	M.G.
17	11	14	15		<b>SLAVEMATE</b> (1) (SONY) 4455/SONY	ELVIS COSTA
18	19	17	5		<b>IF I CAN'T HAVE YOU</b> (1) (JIVE) 42620	L.F.G. (ELITE FUNKY ONES) (FEATURING KAYO)
19	12	17	8		<b>MUSCLES</b> (1) (TWISTED) 5486/ICA	CLUB 69 FEATURING SUZANNE PALMER
20	26	21	7		<b>JUMP AROUND 12000 MIKE</b> (1) (TOMMY BOY) 433	HOUSE OF PAIN
21	23	28	39		<b>FROZEN</b> (1) (MCA) 4455/WARNER BROS.	MADONNA
22	37	32	32		<b>FIGHT TRAIN</b> (1) (Epic) 4455/SONY	ROBBIE THORNTON
23	24	27	7		<b>LOVE OF A LIFETIME</b> (1) (MCA) 4455/SONY	COLLAGE
24	20	2	7		<b>PRESSURE</b> (1) (STREET) RHYTHM 12555	ULTRA NATE
25	21	23	29		<b>THE CLIP OF THE LIFE</b> (OFFICIAL) (STREET) RHYTHM 12555	REX MARTIN
26	27	25	45		<b>NO DO LOVE</b> (1) (Epic) 42620	LEANN RIMES
27	28	39	48		<b>PLASTIC OCEANS</b> (REVISED) (1) (Epic) 4455/SONY	JAYOLE
28	34	—	2		<b>UP &amp; DOWN</b> (1) (GROOVOLUX) (DISTRICT) RHYTHM	VENKABOS
29	24	26	17		<b>IF I HAD THE CHANCE</b> (1) (STREET) RHYTHM 12555	CYNTHIA
30	29	27	20		<b>DO NOT AGAINMENT BAIT THEM MEN</b> (1) (GROOVOLUX) (DISTRICT) RHYTHM	RAZOR IN GLASS
31	22	22	14		<b>THINKIN' BOIT</b> (1) (Epic) 4455/SONY	GERALD FOLEY
<b>Hot Shot Debut</b>						
32	NEW	1			<b>WE LIKE TO PARTY</b> (1) (GROOVOLUX) (DISTRICT) RHYTHM	VENKABOS
33	NEW	1			<b>LET ME GO...RELEASE ME</b> (1) (MCA) 4455/SONY	VERONICA
34	NEW	1			<b>SMACK MY BITCH UP</b> (1) (MCA) 4455/WARNER BROS.	PROFECTO UNO
35	NEW	1			<b>THINGS JUST AINT THE SAME</b> (1) (ATLANTIC) 13381	DEBORAH COX
36	RE-ENTRY	4			<b>LOOKING FOR THE PERFECT BAIT</b> (1) (TOMMY BOY) 330	AFRIKA BAMBATAA & SOUL SONG FORCE
37	NEW	1			<b>NEXT TIME</b> (1) (C) CLASSIFIED 1255	PINKEY
38	33	35	46		<b>NONEY</b> (1) (C) COLUMBIA 78065	MARHAN CAYE
39	RE-ENTRY	16			<b>MUSIC IS THE ANSWER (GANG &amp; FRANCH)</b> (1) (TWISTED) 5486/ICA	DANNY TENINARE & CELIDA
40	NEW	1			<b>FLOWER COTTON</b> (1) (JIVE) 42620/SONY	JONATHAN PETERS PRESENTS LUMINAIRE
41	38	38	39		<b>TAKE ME AWAY</b> (1) (Epic) 42620	MIX FACTORY
42	RE-ENTRY	4			<b>I STILL LOVE YOU</b> (1) (MCA) 4455/SONY	LULU SUZY
43	NEW	1			<b>YOU'RE STILL THE ONE</b> (1) (MCA) 4455/SONY	SHANIA TWAIN
44	NEW	1			<b>GET UP</b> (1) (MCA) 4455/SONY	JANET JACKSON
45	RE-ENTRY	20			<b>CUP SUELLER</b> (1) (MCA) 4455/SONY	ACE OF BASE
46	48	—	19		<b>IF YOU'LL REMEMBER MY NAME</b> (1) (TOMMY BOY) 433	STARS ON SA ULTRA NATE, AMER, JOCYLYN DRAVIEZ
47	31	29	3		<b>I LIKE IT</b> (1) (VELOCITY) 41021	BRICK NATION FEATURING GARY TRIGGS
48	41	47	39		<b>MY HEART WILL GO ON</b> (1) (Epic) 4455/SONY	DELA VU
49	49	31	5		<b>YESTERDAY</b> (1) (C) VIZ 806/STONY	DEBELAH MORGAN
50	35	49	1		<b>FIND ANOTHER WOMAN</b> (1) (GROOVOLUX) (DISTRICT) RHYTHM	REINA

## DANCE TRAX

(Continued from preceding page)

a Jan. 8 release date.

Frankie Goes To Hollywood used the act's former front man, Holly Johnson, has issued the promotional-only "Hallelujah" on his Pleasurezone Records U.K. The song, which owes its bassline to the Doobie Brothers, is a slice of garage with remixes from the Wales-based Soundscapes, Eric Kupper, and Johnson himself, who's responsible for the Frankie Says mix, FYI, "Hallelujah" acts as a teaser for the

singer's forthcoming album. We can hardly wait.

**DEFINITION OF A TRACK:** New York's F-111 has licensed Hardy Hard's "Here Comes That Sound" from Germany's influential Low Spin Records. Released Dec. 8, "Sound" is, in essence, a remix of Love Deluxe's 20-year-old disco hit "Here Comes That Sound Again." Jason Jinx supplies a hard-edged mix guaranteed to push some over the

(dancefloor's) edge. Wave Classics is reissuing two retro pieces of wax that have been unavailable for years. Powerline's early-'80s jazz Paradise Garage classic "Journey" was released Dec. 11, while Boris Gardiner's Loft-era conga breakdown "Melting Pot" arrives Friday (18). Today, both tracks are standards at the weekly Boi & Soul party in New York.

**PARADISE FOUND:** Luther

Vandross returns to dancefloors with "Are You Using Me?" Taken from the singer's unreleased album "I Know," this MCA At Work-produced R&B-infused house song is going to have a tough time receiving mass club exposure—and not because of lackluster. On the contrary, this is classic Vandross, which means full-on soulful vocals sumptuously surrounded by rich orchestral swells. And therein lies the problem: It

may be too sophisticated for today's young turks who control the dancefloors.

We can already hear American DJs claiming that it's "not hard enough" or that it "needs a fierce duh." Perhaps that's why Virgin Records is releasing it only as a promotional tool. Wouldn't be way cool, though, if this became the surprise hit of the winter, forcing the label to release it commercially. We can dream, can't we?

## Decca's Chesnutt Does Rock 'Thing'

BY DEBORAH EVANS PRICE

NASHVILLE—Ask anyone to describe Mark Chesnutt, and most will readily classify him as a traditionalist or honky-tonk singer. While these are apt descriptions, Chesnutt feels he's capable of much more, and he set out to demonstrate the full range of his talents with his current single, "I Don't Want to Miss A Thing," a cover of the Aerosmith hit from the movie "Armageddon." The first single from his Decca album of the same name, due Feb. 9, is No. 24 on Hot Country Singles & Tracks after five weeks.

Chesnutt says he loved the idea of cutting the song the minute his producer, Decca senior VP Mark Wright, suggested it. "I thought it

was a good idea," Wright says. "Mark thought I wouldn't agree to cutting it, but I'd already heard the song and thought it was great. Steve Tyler would not be a bad song."

Wright says he first heard the song because one of his teenage daughters had changed the station on his car radio, and the next time he got in his car and turned on the radio, he heard the Aerosmith version. "I thought it was awesome," he says. "I immediately called Chesnutt."

Wright says he and Chesnutt only listened to the Aerosmith tune once more before cutting their version so they could focus on making the song Chesnutt's. "When we finished, it sounded like a huge hit," Wright says. "That's why we [stopped promoting] 'Wherever You Are' [Chesnutt's previous single]. We felt like this was a perfect Mark Chesnutt single."

Chesnutt admits he was con-

cerned about how country radio would respond to the song initially. "I was nervous, but I'm nervous about every single," he says. "I didn't want people to think I was trying to cash in on the movie's success. I just thought this was such a great song."

Bill Reed, music director at KXXV Oklahoma City, agrees. "It's really taking off," he says. "I think Mark Chesnutt has hit an early home run for 1999 on this one. We're getting very positive response from our listeners."

"It's a smash," says KIKK Houston music director Jay Kelly. "After three weeks, it's our No. 1 most-requested song. We're spinning it 54-plus [times] a week."

Both Wright and Chesnutt are

(Continued on page 32)



The Grass Is Green. Tim McGraw congratulated the two writers of his recent hit "Where The Green Grass Grows" at a reception at ASCAP. Shown, from left, are Jess Leary, McGraw, Craig Wiseman, and ASCAP VP Connie Bradley.

## Sony/ATV Tree Adopts New Written Policy On Song Holds

BY CHET FLIPPO

NASHVILLE—Citing an increasingly knotty problem in this song publishing capital, Sony/ATV Tree Publishing here is putting into effect the first firm written policy regarding song holds.

The new policy goes into effect Jan. 1 and may evolve into a Music Row standard.

Holds are basically a verbal agreement between song creators and administrators (writers and publishers) on the one hand and song users (artists, A&R staffs, and record labels) on the other.

A hold traditionally has amounted to a gentlemen's agreement—a label or artist or A&R staffer could not exclusively hold to a song for a varying amount of time for the purpose of—perhaps—

"a hold is a grant of the first-use license of a song," says Sony/ATV Tree VP/GM of creative services Woody Bomar. "That's how this whole thing got started. The publisher has the right to accept or reject the first recording of a song and grant the first license. Once a song has been licensed and released by an artist, anyone who wants to can record it. But the publisher has the right of refusal on the first recording of a song. But it's a mess, it's turned into a real mess, and we're just trying to do something to add some order and some accountability to the system."

The problem with the system traditionally has been that hold agreements can be abused to the point where a song is held for years. Also, a song would be held for one specific artist, but then recorded by another; an artist would hold on to a song to withhold it from another artist; a proliferating number of publishers, writers, co-writers, and co-publishers, in the mess of keeping track of holds had a nightmare job; and there is no one consistent hold policy from one firm to the next.

Bomar says the process had become so unwieldy that it was time for some sort of governing instrument to be put into place. In the past, he notes, when Music Row was smaller and simpler, "you had one producer holding a song for one artist, with one writer and one publisher for the song. Now you have multiple writers and multiple publishers pitching a song to A&R directors, to artists, to managers, to producers, so you've got lots of people pitching lots of people. Plus, some of the writers may have hired independent song pluggers themselves."

Another problem that evolved, he says, is the mere "people trying to take control of your song and running it through every artist on their roster. That effectively takes a song off the market for a long time. Part of our policy addresses that. We're going to be strict on song."

The Sony policy, Bomar says, is essentially this:

- Length of hold: Sony/ATV staff song pluggers may grant a hold up to 90 days to a producer or label for

ON THE ROW: The Country Music Hall of Fame and Museum has been considering for some time a means of going online with its considerable research archives: some 200,000 photographs, 60,000 films and videotapes, thousands of posters, books, sheet music, periodicals, and hundreds of hours of taped interviews.

Now, it's going into partnership with country.com, the World Wide Web site for the CMT and TNN cable networks. The pairing will also ultimately provide an E-commerce outlet for the hall's own products, such as records, books, and magazines.

"It was a natural partnership," Hall of Fame acting director Kyle Young tells Nashville Scene. "And it's an important deal for us. We knew we needed the Internet presence, and what struck me about country.com is their track record. What is unique about them is their tremendous marketing engine with CMT and TNN. Since we're content people, we didn't want to try to build a site or get cash to build one. You can really hurt yourself on the Net if you're not careful."

In addition to making its research facility available online worldwide to scholars and country fans alike, Young says, the hall can sell its products via the Net. "We're well-positioned," he notes. "Our product line is a perfect niche market for country.com. Our little record label [CMF Records] is unique and synonymous with the hall. We can get our brand in front of millions of people. This will also allow us to create 'sites,' or little sites to promote the museum's activities."

Meanwhile, progress on the new downtown Country Music Hall of Fame has been delayed for a year due to slow fund raising. Total cost for the facility will be approximately \$37 million. The present capital campaign goal is \$15 million, and Young says he wants to have \$12 million in the bank before groundbreaking. "We've got \$10 million on hand now," Young says, "and the other \$2 [million] could come in any day now. You may see some dirt moving down there real soon. We'll be open in early 2001."

NEW YEAR'S EVE SHOWS OF NOTE: Merle Haggard at Billy Bob's Texas in Fort Worth, Texas; a Foster & Lloyd reunion at the Bluebird Cafe in Nashville; and Tim McGraw, the Wilkinsons, and Dixie Chicks at the Nashville Arena.

After a 25-year absence, the Grand Ole Opry will return to its former home, the Ryman Auditorium, for two nights. The Opry, which left the Ryman for Opryland March 16, 1974, will return there for shows Jan. 15-16. The Ryman seats about 2,000, as opposed to about 4,100 at the Opry House.

PEOPLE: Elroy Kahanek is named executive VP at Bang Records II, reporting to chairman Hene Berns. Former executive VP Larry King exits the label. ... Arista/Nashville promotes David Macias to senior director of sales and marketing, reporting to VP Rick Sheed. ... Giant Records names Fred H. Baker Jr. product manager, reporting to senior VP Connie Baer. ... Gary Chapman signs with TBA Entertainment Corp. for management. ... Grand Ole Opry Group president Steve Buchanan names Paul Couch GM of the Ryman Auditorium. Couch was events manager at the Ryman. ... Trey Bruce signs with Big Tractor Music.

City Hall Records, Hip Cat Distribution, and Record Depot will handle distribution for High/Tone Records' HMG imprint as of Jan. 4. Releases for next year include albums from Big Sandy & His Fly-Rite Boys, and Wayne Hancock band spinoff Biller & Wakefield.



by Chet Flippo



# Billboard. TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE  
OF RETAIL STORE AND RACK SALES  
REPORTS COLLECTED, COMPILED, AND  
PROVIDED BY **SoundScan®**

DECEMBER 19, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				WARRANT & NUMBERS/STREETING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)		
				<b>No. 1</b>	DOUBLE LINE	
	1	1	3	SHANIA TWAIN CAPTIVE 87434 115 98725 581	3 weeks at No. 1	1
2	2	2	57	SHANIA TWAIN A MERCURY 534003 (10 98 96 15 98)	COME ON OVER	1
3	3	4	45	OLIVE CHICKS A MONUMENT 66195509 (10 98 92 16 98)	WIDE OPEN SPACES	3
4	6	6	33	FAITH HILL A WARNER BROS. 48790 10 98 16 98 196	FAITH	2
5	4	3	4	SOUNTRUCK 500 MUSIC 68077 01 C 11 98 27 98	TOUCHED BY AN ANGEL THE ALBUM	3
6	7	9	10	WICE GILL WITH PATRICK WILSON & HIS ORCHESTRA	BROTHER HEAVEN - A CHRISTMAS COLLECTION	6
7	5	5	29	SOUNTRUCK A CAPITOL LOS ANGELES 79432 (10 98 17 98)	HOPE FLOATS	1
8	8	7	15	ALBAMA A SONY 64 15 98 15 98	FOR THE RECORD: 61 NUMBER ONE HITS	2
				<b>GREATEST GAINER</b>		
9	10	16	9	MARTIN MCBRIDE RCA 67546 9 98 (10 98 16 98)	WHITE CHRISTMAS	9
10	9	8	14	ALAN JACKSON A ARTISTA NASHVILLE 18864 (10 98 16 98)	HIGH MILEAGE	1
11	15	20	3	SOUNTRUCK DREAMWORKS 6000000 (10 98 16 98)	THE PRINCE OF EGYPT - NASHVILLE	11
12	11	10	7	TOBY KETH MERCUY 558652 (10 98 96 14 98)	GREATEST HITS VOLUME ONE	5
13	12	14	79	TIM MCGRAW A CUBS 77886 10 98 16 98 196	EVERYWHERE	1
14	14	13	27	BROOKS & DUINN A ARTISTA NASHVILLE 18865 (10 98 16 98)	IF YOU SEE HER	4
15	13	11	31	GARTH BROOKS CAPTIVE 94572 04 98 30 03	THE LIMITED SERIES	1
16	16	15	38	JO JOE MESSINA A CUBS 77904 (10 98 16 98)	11M ALRIGHT	6
17	17	12	7	DEANA CARTER A CAPTIVE 21142 (10 98 16 98)	EVERYTHING'S GONNA BE ALRIGHT	6
18	18	19	27	REBA MCMENTRE A RCA NASHVILLE 70019 (10 98 16 98)	IF YOU SEE HIM	2
19	21	23	31	LEANN RIMES A WCE 7003 (10 98 17 98)	SITTING ON TOP OF THE WORLD	2
20	22	21	27	VINCE GILL A MCA NASHVILLE 70017 (10 98 16 98)	THE KEY	1
21	22	21	33	GEORGE STRAIT A MCA NASHVILLE 70020 (10 98 16 98)	ONE STEP AT A TIME	1
22	25	26	6	VARIOUS ARTISTS A MCA NASHVILLE 70018 (10 98 16 98)	A COUNTRY SUPERSTAR CHRISTMAS II	22
23	23	18	54	GARTH BROOKS A CAPTIVE 96909 10 98 16 98	SEVENS	8
24	28	29	57	MARTIN MCBRIDE A RCA 67516 9 98 (10 98 16 98)	EVOLUTION	1
25	19	32	31	MARK WILLIS A MERCURY 53037 (10 98 92 16 98)	IF YOU WERE HERE	8
26	24	25	1	BILL ENDSWALL WARNER BROS. 47900 (10 98 15 98)	DORKIFY	16
27	27	27	64	BROOKS & DUINN A ARTISTA NASHVILLE 18863 (10 98 15 98)	THE GREATEST HITS COLLECTION	1
28	28	71	71	TRISHA YERGEN A MCA NASHVILLE 70023 (10 98 16 98)	WHERE YOUR ROAD LEADS	9
29	28	26	18	DIAMOND RIO ARTISTA NASHVILLE 73865 (10 98 16 98)	UNBELIEVABLE	1
30	30	35	21	VARIOUS ARTISTS ARTISTA NASHVILLE 70015 (10 98 16 98)	ULTIMATE COUNTRY PARTY	12
31	31	30	18	THE WILKINSONS GIGANT 248999999 UNICS (10 98 16 98)	NOTHING BUT LOVE	18
32	34	36	63	LEANN RIMES A WCE 7003 (10 98 17 98)	YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS I	1
33	33	31	71	LYLE LOVETT CUBS 71387 10 98 (10 98 16 98)	STEP INSIDE THIS HOUSE	9
34	36	39	9	TRAVIS TRUITT WALKER BROS. 47927 (10 98 16 98)	NO MORE LOOKING OVER MY SHOULDER	15
35	32	32	65	CLAY CALVERT GIGANT 24700 WARNER BROS. (10 98 16 98)	GREATEST HITS	8
36	35	34	57	TRISHA YERGEN A MCA NASHVILLE 70023 (10 98 16 98)	(SONGBONK) A COLLECTION OF HITS	1
37	37	33	11	LEANN ARMOUR JAZZA 7000000 NASHVILLE (10 98 16 98)	SOME THINGS I KNOW	2

Albums with the greatest sales gains this week: ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is new prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage

THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART	ARTIST	IMPORT & NUMBER/REISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE
38	38	38	—	2	WKS AGO		<b>TERRI LARK</b> MERCURY 55821 (1 00 96 US 1.98)	HOW I FEEL	
39	40	40	71				<b>COLLIN RAY</b> EPC 68876/96/98 1 (00 96 US 1.98)	THE WALLS CAME DOWN	
40	39	41	—				<b>THE TRACERS</b> ATLAS NASHVILLE 158878 (10 96 US 1.98)	FARMERS IN A CHANGING WORLD	
41	47	48	33				<b>STEVE WARINER</b> CAPITOL 54882 (10 96 US 1.98)	BURNIN' THE ROADHOUSE DOWN	
42	43	50	29				<b>JEFF FOXWORTH</b> WARNER BROS. 44661 (10 96 US 1.98)	TOTALLY COMMITTED	
43	45	45	31				<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 831040 (10 96 US 1.98)	LEAVE A MARK	
44	44	42	10				<b>BLACKHAWK</b> ATLAS NASHVILLE 158872 (10 96 US 1.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	
45	41	37	5				<b>BILLY RAY CYRUS</b> MERCURY 558487 (10 96 US 1.98)	SHOT FULL OF LOVE	
46	42	43	14				<b>TRACY LAWRENCE</b> ATLANTIC 831374-10 (10 96 US 1.98)	THE BEST OF TRACY LAWRENCE	
47	46	44	9				<b>AARON TIPPIN</b> LYRIC STREET 108203/HOLMWOOD 10 96 US 1.98	WHAT THIS COUNTRY NEEDS	
48	54	53	14				<b>WILLIE NELSON</b> BANGOR 524548 (10 96 US 1.98)	THEATRO	
49	52	49	6				<b>SARA EVANS</b> RCA 67535/10 (10 96 US 1.98)	NO PLACE THAT FAR	
<b>PAACESETTER</b>									
50	64	—	2				<b>VARIOUS ARTISTS</b> RCA 67535/10 (10 96 US 1.98)	COUNTRY CHRISTMAS CLASSICS	
51	47	55	33				<b>RANDY TRAVIS</b> JEMPHROUS 50034/50774 (10 96 US 1.98)	YOU AND YOU ALONE	
52	51	51	67				<b>COLLIN RAY</b> ▲ EPC 67733/10 (10 96 US 1.98)	THE BEST OF COLLIN RAY — DIRECT HITS	
53	48	46	73				<b>KENNY CESSNEY</b> ▲ BNA 47436/10 (10 96 US 1.98)	I WILL STAND	
54	50	52	57				<b>SAMMY KERSHAW</b> ▲ MERCURY 530318 (10 96 US 1.98)	LOVER OF LOVE	
55	57	57	57				<b>ROY D. MCNEER</b> CAPITOL 54882 (10 96 US 1.98)	HOW BIG A BOY ARE YAT? VOLUME 4	
56	53	47	13				<b>VARIOUS ARTISTS</b> ARLINGTON/ATLANTIC 627735 (10 96 US 1.98)	TAMMY WHITTEN REGENERATED	
57	56	56	60				<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 830040 (10 96 US 1.98)	GREATEST HITS	
58	62	63	43				<b>GEORGE STRAIT</b> ▲ RCA NASHVILLE 15884 (10 96 US 1.98)	CARRYING YOUR LOVE WITH ME	
59	69	73	70				<b>CLINT BLACK</b> ▲ RCA 67515/10 (10 96 US 1.98)	NOBODY BUT THE TAILGATES	
60	60	54	78				<b>TYI HERNOEN</b> EPC 66157/10 (10 96 US 1.98)	BIG HOPES	
61	58	64	63				<b>ROY D. MCNEER</b> CAPITOL 54783 (10 96 US 1.98)	HOW BIG A BOY ARE YAT? VOLUME 3	
62	61	66	59				<b>TRACY LAWRENCE</b> ATLANTIC 831144 (10 96 US 1.98)	HOW BIG A BOY ARE YAT? VOLUME 3	
63	68	60	28				<b>JOHN DENVER</b> WARNER BROS. 4750 (10 96 US 1.98)	THE BEST OF JOHN DENVER	
64	67	72	93				<b>LEANN RIMES</b> ▲ CUBE 77854 (10 96 US 1.98)	UNCHAINED MELODIE: THE EARLY YEARS	
65	63	59	30				<b>TRACY BYRD</b> NASHVILLE 70016 (10 96 US 1.98)	I'M FROM THE COUNTRY	
66	71	—	17				<b>WILLIE NELSON</b> LEECH 69032/COLUMBIA 70 96 US 1.98	16 BIGGEST HITS	
67	57	70	15				<b>DOLLY PARTON</b> MCCA 70014/RCA NASHVILLE 10 96 US 1.98	HUNGRY AGAIN	
68	61	69	79				<b>ROY D. MCNEER</b> CAPITOL 54783 (10 96 US 1.98)	HOW BIG A BOY ARE YAT? VOLUME 2	
69	65	65	28				<b>DWIGHT YOAKAM</b> PULSE 489 (WARNER BROS. 10 96 US 1.98)	A LONG WAY HOME	
70	66	71	11				<b>RANDY TRAVIS</b> WARNER BROS. 47003 (10 96 US 1.98)	GREATEST #1 HITS	
71	73	74	6				<b>T. GRAHAM BROWN</b> MCA 67627/10 (10 96 US 1.98)	WINE INTO WATER	
72	RE-ENTRY						<b>NEAL MCCOY</b> ▲ ATLANTIC 830130 (10 96 US 1.98)	GREATEST HITS	
73	RE-ENTRY	46					<b>JOHN DENVER</b> LEECH 65130/39 (10 96 US 1.98)	THE BEST OF JOHN DENVER LIVE	
74	RE-ENTRY						<b>LILA MCCANN</b> ▲ ATLANTIC 82424/28 (10 96 US 1.98)	LILA	
75	10	61	10				<b>LEORNE MORGAN</b> BNA 67627/10 (10 96 US 1.98)	SECRET LOVE	

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND  
BLACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

## Billboard® Top Country Catalog Albums™

DECEMBER 19, 1994



THIS WEEK	LAST WEEK	ARTIST	ALBUM & LABEL/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	WEEKS ON CHART
1	1	GARTH BROOKS	CAPTIVATED (COLUMBIA) 10 58/15 95 31 weeks at #1	172
2	3	SHINIA THWAIN	MERCURY 522896 (10 58/15 95) ■	200
3	3	GARTH BROOKS	CAPTIVATED (COLUMBIA) 10 58/15 95	88
4	4	JOHN DENVER	THE MUPPETS & THE MUPPETS (LIGHTNING) 12761 (9 95/95 99)	23
5	3	BURL IVES	MACNAULSHALL 12717 (9 95/95 99)	7
6	3	JOHN DENVER	THE MUPPETS (LIGHTNING) 12761 (9 95/95 99)	23
7	6	ALAN JACKSON	ARISTA NASHVILLE 18001 (10 58/15 95)	163
8	11	VINCE GILL	MACNAULSHALL 10877 (10 58/15 95)	63
9	1	REBEA MCENTIRE	MACNAULSHALL 43031 (9 95/95 99)	53
10	7	LEANN RIMES	COLUMBIA 17821 (10 58/15 99)	126
11	10	JOHN DENVER	LIGHTNING 12761 (9 95/95 99)	23
12	12	GEORGE STRAIT	MACNAULSHALL 10870 (9 95/95 99)	49
13	13	PATSY CLINE	MACNAULSHALL 12716 (9 95/95 99)	61

Catalogue effects are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or releases of prior albums. Total Chart Weeks column reflects combined weeks title has not peaked, with multiple entries indicated by a hyphen following the symbol. \*Asterisk indicates vinyl LP is available. Most sale prices, and CD prices for BMG and WEA labels.

THIS WEEK	LAST WEEK	ARTIST	ALBUM & MAJOR DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE	TOTAL COUNTRY
14	18	TRISHA YEARWOOD	MC NASHVILLE 41011 (4 986.95)	THE SWEETEST GIFT	3
18	21	ALABAMA	MC 65972 (2 106 18.95)	CHRISTMAS VOLUME II	3
19	21	JOHN BERRY CARTER	52013 (2 99 11.95)	O HOLY NIGHT	2
21	ALAN JACKSON	APEX NASHVILLE 18706 (2 99 15.95)	HOLLY TONK CHRISTMAS	6	
21	VARIOUS ARTISTS	HF 40064 (2 99 16.95)	A COUNTRY SUPERSTAR CHRISTMAS	2	
—	KENNY ROGERS	MC NASHVILLE 338 (2 96 16.95)	THE GIFT	2	
20	GEORGE STRAIT	MC NASHVILLE 12533 (3 99 16.95)	STRAIT OUT OF THE BOX	1	
21	HANK WILLIAMS	MC NASHVILLE 330229 (2 99 11.95)	20 OF HANK WILLIAMS GREATEST HITS	1	
22	ANNE MURRAY	SHARCEN 31416 (2 99 11.95)	BEST OF THE SEASON	1	
23	DEANA CARTER	ARTIST 37514 (3 99 16.95)	DIO I SHAWE MY LEGS FOR THIS?	1	
24	SHANIA TWAIN	MC MERCURY 31422 (2 99 12.95)	SHANIA TWAIN	1	
25	HANK WILLIAMS, JR.	MC COLUMB 77328 (2 96 16.95)	GREATEST HITS, VOL. 1	2	

and on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RMA certification for sales of 1 applied 100. \*Type prices marked EC, and all other CD prices, see equivalent prices, which are projected from wholesale prices. ■ indicates past Headbanger 100.



# COUNTRY CORNER

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by Wade Jensen

**POETRY IN MOTION:** With 5,294 plays and approximately 41 million audience impressions, Brooks & Dunn's affectionate cover of Roger Miller's 1966 classic "Husbands & Wives" (Arista/Nashville) shoots 9-1 on Hot Country Singles & Tracks, up 240 plays. By a mere two-spin margin, the duo replaces Faith Hill's "Let Me Be" (Warner Bros.) at the top. Although Hill's song loses the spin race, it edges Brooks & Dunn's audience tally by a little more than 1 million impressions. (While audience figures aren't a factor on Hot Country Singles & Tracks, our sister publication, Country Airplay Monitor, publishes a separate weekly scorecard that tracks audience impressions.)

"Husbands & Wives" is found on Brooks & Dunn's "I'll You See Her" package, which holds at No. 14 on Top Country Albums.

By the way, Miller's original take of "Husbands & Wives" peaked at No. 5 on our airplay chart, and was covered 16 years later by David Frizzell & Shelly West, who took it to No. 16. Some 32 years after Miller's version became a hit, many of his admirers, myself included, continue to pose the question, "Why in the world didn't he write a second verse?"

**STOMP THEM GRAPES:** Aging like a fine wine, Alabama's 1983 single "Christmas In Dixie" (RCA) re-enters Hot Country Singles & Tracks at No. 61 with airplay at 92 monitored stations. That track is eligible to re-enter the chart because it hasn't accrued the maximum number of allowable chart weeks (see legend under chart, page 30). The label first released the song as a double-sided single that rose to No. 35 on our country radio chart. (The flip side was "Christmas Is Just A Song For Us This Year" by Louise Mandrell & Chris Bannion). The song was included on Alabama's 1985 "Christmas" set—not to be confused with "Christmas Volume II," a 1990 release that rises 21-15 on Top Country Catalog Albums. (The earlier package is available through BMG Special Products.) "Christmas In Dixie" is also found on "Country Christmas Classics" (RCA), which earns our percentage-based Pacesetter trophy to top Top Country Albums. That multi-artist compilation gains 75% to shoot 64-50.

**CHRISTMAS TIME'S A COMIN':** In addition to the aforementioned "Country Christmas Classics," Nipper's Nashville workshop swipes our Greatest Gainer award as Martina McBride's "White Christmas" surpasses more than 38,000 places, up more than 11,000 places. It moves 10-9 on Top Country Albums and 106-68 on The Billboard 200. Her "Evolution" rises 28-24 on the former and re-enters the big chart at No. 167.

Ron Howie, sales and marketing VP at Nashville's RCA Label Group, says he expects another substantial increase following TNN's Dec. 9 airing of a "4 Classic Christmas" McBride's special included excerpts from a pair of live Christmas shows taped at the Tennessee Performing Arts Center Nov. 27-28.

At press time, a TNN programming staffer tells Country Corner that a repeat broadcast has not been scheduled.

## DECCA'S CHESNUTT DOES ROCK 'THING'

(Continued from page 30)

pleased with country radio's acceptance and credit songwriter Diane Warren for writing a song that can be readily embraced by different formats. "It's the song," Chesnutt says. "A singer is only as good as the song, and that song has everything. It's got the emotion. It's got the range."

Wright agrees. "Diane Warren writes songs people want to take home with them," he says. "Her songs don't just get played on radio, they sell. Her songs cross all boundaries."

For Chesnutt, cutting "I Don't Want To Miss A Thing" was more than just putting his own spin on what was already a hit song, it provided a chance to show the industry he's capable of cutting more than traditional material. "I've been pigeonholed as a traditional country singer," he says, "and for the past few years, that hasn't been the way to go to sell records and concert tickets. I needed something to get



DeWayne Blackbeard

With The Troops. Lari White spent much of November performing for U.S. troops in Bosnia, Turkey, Germany, and Italy. Here, White is greeted by U.S. Air Force Brigadier General David S. Sibley.

everybody's attention—to show people that 'Hey, this guy can sing something other than just George Jones songs.'"

Wright thinks the new album will represent the diversity of Chesnutt's talent. "I'm real pleased with the album," he says. "It covers a lot of the things he can do and really shows the depth of Mark's talent. Sometimes he's a little overlooked and [labeled] a honky-tonker, but it's time to remind people of all he can do." (Chesnutt's songs are published by Songs of Jasper [ASCAP].)

Dave Weiland, VP of marketing and sales at MCA/Decca, says that on Dec. 1 the label released a commercial CD/cassette single of "I Don't Want To Miss A Thing" and is getting great response from retail. "The shipment exceeded our expectations," says Weiland. "We had pre-orders for close to a quarter of a million units, the biggest shipment of any commercial single on Decca. The single is setting up the album and giving us deeper penetration."

Weiland says, "and we think it will be a breakthrough for him. The response to the single thus far has been over the top."

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Weiland notes that the label also plans to secure listening parties for consumers to hear two or three weeks prior to the album's release date. "This is Mark's eighth album," Weiland says, "and we think it will be a breakthrough for him. The response to the single thus far has been over the top."

## SONY/ATV TREE

(Continued from page 30)

a specific artist. The request and response must be in writing (fax or mail).

• **First pass:** If the designated artist passes on the song, the publisher may pitch it elsewhere. If the label or producer wants to consider it for another designated artist, that must be requested in writing.

• **Extensions:** The designated artist may request extensions in 30-day increments until written response. • **Sole responsibility:** Sony/ATV Tree is responsible only for the copyright share it controls and is not responsible for any co-publishers or hold commitments made.

The policy, Bony says, must introduce a measure of control to publishers and clarify the hold issue for everyone involved.

He says there is now a way of know-

ing how many songs are being held by all publishers in Nashville at any one time, but he notes that Sony/ATV Tree alone gets between five and 10 new hold requests per day.

Bony says he's received positive responses from people on both sides of the hold situation. "I've heard resistance from only one label," he says. "One objection was that it would be too much paperwork. My answer was, 'It's too much paperwork, you've got too many songs on hold.' But I've already had other publishers call, enthusiastically and ask for a copy of our agreement."

An informal poll shows that other publishers welcome the move. Both peer music and the New Country Song Group said they would adopt a similar written policy beginning with the new year.

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## COUNTRY SINGLES A-Z

### PERFORMERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher—Lyricist Only) Sheet Music Inst.	
25 <b>ASSANGE OF THE HEARTY</b> (Columbia) Steve Dineen	
26 <b>ASIDE OF THE HEARTY</b> (Columbia) Steve Dineen	
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81 <b>IT'S ONE LOVE</b> (Diane Warren) BMI, WBMA, BMI, Hill Country, BMI, WBMA	
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100 <b>IT'S ONE LOVE</b> (Diane Warren) BMI, WBMA, BMI, Hill Country, BMI, WBMA	



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPORTED BY BROADCAST DATA SYSTEMS RADIO TRACK SERVICE. AIR COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	3	4	5	6	7
1	1	1	1	<b>HUSBANDS AND WIVES</b> DUCK DUCKY (D. DUCKY & DUCKY)	<b>No. 1</b> BROOKS & DUNN 10 WEEKS ON CHART	1
2	1	2	15	<b>LET ME LET GO</b> D. HALL (D. HALL & D. HALL)	WATKINS BROS. ASSOCIATES	1
3	4	7	17	<b>YOU'RE EASY ON THE EYES</b> D. HALL (D. HALL & D. HALL)	TERRI CLARK 10 WEEKS ON CHART	3
4	5	6	18	<b>SOMEONE YOU USED TO KNOW</b> D. HALL (D. HALL & D. HALL)	COLLIN RAYE 10 WEEKS ON CHART	4
5	6	8	19	<b>WE REALLY SHOULDN'T BE DOING THIS</b> D. HALL (D. HALL & D. HALL)	GEORGE STRAIT 10 WEEKS ON CHART	5
6	9	11	18	<b>YOU'RE RUNNING TO GET TO ME</b> D. HALL (D. HALL & D. HALL)	CLAY WALKER 10 WEEKS ON CHART	6
7	8	9	10	<b>RIGHT ON THE MONEY</b> D. HALL (D. HALL & D. HALL)	ALAN JACKSON 10 WEEKS ON CHART	7
8	7	3	19	<b>IT MUST BE LOVE</b> D. HALL (D. HALL & D. HALL)	Y. HERNDON 10 WEEKS ON CHART	8
9	13	14	18	<b>WRONG AGAIN</b> D. HALL (D. HALL & D. HALL)	MARTINA MCBRIDE 10 WEEKS ON CHART	9
10	7	3	18	<b>WIDE OPEN SPACES</b> D. HALL (D. HALL & D. HALL)	D. CHICKS 10 WEEKS ON CHART	1
11	12	12	20	<b>FOR YOU I WILL</b> D. HALL (D. HALL & D. HALL)	AARON TIPPIN 10 WEEKS ON CHART	1
12	14	15	17	<b>THERE YOU HAVE IT</b> D. HALL (D. HALL & D. HALL)	BLACKHAWK 10 WEEKS ON CHART	12
13	15	17	7	<b>FOR A LITTLE WHILE</b> D. HALL (D. HALL & D. HALL)	T. MCGRAW 10 WEEKS ON CHART	14
14	18	23	11	<b>STAND BEHIDE ME</b> D. HALL (D. HALL & D. HALL)	J. DEE MESSINA 10 WEEKS ON CHART	14
15	17	20	11	<b>SPIRIT OF A BOY, WISDOM OF A MAN</b> D. HALL (D. HALL & D. HALL)	R. TRAVIS 10 WEEKS ON CHART	15
16	21	27	6	<b>WROUGHT NIGHT</b> D. HALL (D. HALL & D. HALL)	REBA 10 WEEKS ON CHART	16
17	11	10	6	<b>IT'S YOURS</b> D. HALL (D. HALL & D. HALL)	G. BARKS 10 WEEKS ON CHART	9
18	20	21	15	<b>GETCHA SOME</b> D. HALL (D. HALL & D. HALL)	T. GARY 10 WEEKS ON CHART	18
19	23	26	11	<b>HOLD ON TO ME</b> D. HALL (D. HALL & D. HALL)	J. MICHAEL MONTGOMERY 10 WEEKS ON CHART	19
20	10	4	20	<b>A LITTLE PAST LITTLE ROCK</b> D. HALL (D. HALL & D. HALL)	L. ANN WOMACK 10 WEEKS ON CHART	2
21	24	28	6	<b>UNBELIEVABLE</b> D. HALL (D. HALL & D. HALL)	D. RHO 10 WEEKS ON CHART	21
22	27	22	24	<b>WHERE THE GREEN GRASS GROWS</b> D. HALL (D. HALL & D. HALL)	T. MCGRAW 10 WEEKS ON CHART	1
23	26	24	22	<b>HONEY, I'M HOME</b> D. HALL (D. HALL & D. HALL)	S. SHAWNA 10 WEEKS ON CHART	1
24	31	41	5	<b>I DON'T WANT TO MISS A THING</b> D. HALL (D. HALL & D. HALL)	M. CHESNEY 10 WEEKS ON CHART	24
25	19	16	13	<b>ATTENTION OF THE HEART</b> D. HALL (D. HALL & D. HALL)	D. CARTER 10 WEEKS ON CHART	16
26	25	18	23	<b>NOT LAUGH AT ME</b> D. HALL (D. HALL & D. HALL)	M. WALKS 10 WEEKS ON CHART	27
27	31	33	12	<b>NO PLACE THAT FAR</b> D. HALL (D. HALL & D. HALL)	S. EVANS 10 WEEKS ON CHART	27
28	28	25	15	<b>EVERYTHING'S CHANGED</b> D. HALL (D. HALL & D. HALL)	L. CONESTAR 10 WEEKS ON CHART	2
29	32	36	9	<b>FLY (THE ANGEL SONG)</b> D. HALL (D. HALL & D. HALL)	THE WILKINSONS 10 WEEKS ON CHART	29
30	37	19	21	<b>HOW DO YOU FALL IN LOVE</b> D. HALL (D. HALL & D. HALL)	A. ALABAMA 10 WEEKS ON CHART	2
31	34	38	8	<b>PULST MAN</b> D. HALL (D. HALL & D. HALL)	B. BAY CRYSTAL 10 WEEKS ON CHART	31
32	30	30	17	<b>IF I LOST YOU</b> D. HALL (D. HALL & D. HALL)	T. TRAVIS 10 WEEKS ON CHART	29
33	33	35	13	<b>BY THE BOOK</b> D. HALL (D. HALL & D. HALL)	M. MICHAEL PETERSON 10 WEEKS ON CHART	33
34	38	40	15	<b>A BITTER END</b> D. HALL (D. HALL & D. HALL)	D. DERYL DOOD 10 WEEKS ON CHART	34
35	35	31	18	<b>YOU MOVE ME</b> D. HALL (D. HALL & D. HALL)	G. BARKS 10 WEEKS ON CHART	3
36	43	55	4	<b>POWERFUL THING</b> D. HALL (D. HALL & D. HALL)	T. TRAVIS 10 WEEKS ON CHART	36
37	40	42	12	<b>TAKE ME</b> D. HALL (D. HALL & D. HALL)	J. WHITE 10 WEEKS ON CHART	37

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	3	4	5	6	7
38	41	43	9	<b>SOMEWHERE OUT THERE WATCHING</b> D. HALL (D. HALL & D. HALL)	THE WARREN BROTHERS 10 WEEKS ON CHART	38
39	37	37	17	<b>GUILT</b> D. HALL (D. HALL & D. HALL)	THE WARREN BROTHERS 10 WEEKS ON CHART	34
40	60	—	2	<b>THAT DON'T OWE ME MUCH</b> D. HALL (D. HALL & D. HALL)	S. SHAWNA 10 WEEKS ON CHART	40
41	53	70	3	<b>KEEPIN' UP</b> D. HALL (D. HALL & D. HALL)	ALABAMA 10 WEEKS ON CHART	41
42	45	47	11	<b>ONE DAY LEFT TO LIVE</b> D. HALL (D. HALL & D. HALL)	S. KERSHAW 10 WEEKS ON CHART	42
43	44	45	10	<b>EVERY LITTLE WHISPER</b> D. HALL (D. HALL & D. HALL)	STEVE WARNER 10 WEEKS ON CHART	43
44	46	50	8	<b>WINE INTO WATER</b> D. HALL (D. HALL & D. HALL)	G. BARKS 10 WEEKS ON CHART	44
45	47	49	14	<b>THESE ARMS OF MINE</b> D. HALL (D. HALL & D. HALL)	L. ANN WOMACK 10 WEEKS ON CHART	45
46	51	57	4	<b>SLOW DOWN</b> D. HALL (D. HALL & D. HALL)	M. CHESNEY 10 WEEKS ON CHART	46
47	50	52	10	<b>ORDINARY LIFE</b> D. HALL (D. HALL & D. HALL)	C. BROOK 10 WEEKS ON CHART	47
48	49	—	2	<b>YOU WERE MINE</b> D. HALL (D. HALL & D. HALL)	D. CHICKS 10 WEEKS ON CHART	48
49	57	61	6	<b>DRIVE ME WILD</b> D. HALL (D. HALL & D. HALL)	S. SHAWNA 10 WEEKS ON CHART	49
50	55	58	6	<b>T'LL TAKE YOU</b> D. HALL (D. HALL & D. HALL)	G. BARKS 10 WEEKS ON CHART	50
51	56	—	1	<b>HARE YOUR SIGN CHRISTMAS</b> D. HALL (D. HALL & D. HALL)	B. ENGLISH 10 WEEKS ON CHART	51
52	47	—	1	<b>KINDLY KEEP IT COUNTRY</b> D. HALL (D. HALL & D. HALL)	V. VINCE 10 WEEKS ON CHART	52
53	47	—	2	<b>HOW FOREVER FEELS</b> D. HALL (D. HALL & D. HALL)	K. KENNY 10 WEEKS ON CHART	53
54	49	48	13	<b>LET IT SNOW, LET IT SNOW, LET IT SNOW</b> D. HALL (D. HALL & D. HALL)	D. BARKS 10 WEEKS ON CHART	54
55	67	—	12	<b>LET IT SNOW, LET IT SNOW, LET IT SNOW</b> D. HALL (D. HALL & D. HALL)	R. COCHET 10 WEEKS ON CHART	55
56	58	62	5	<b>I WON'T LIVE</b> D. HALL (D. HALL & D. HALL)	S. SHAWNA 10 WEEKS ON CHART	56
57	54	46	14	<b>WHERE YOUR ROAD LEADS</b> D. HALL (D. HALL & D. HALL)	T. TRAVIS 10 WEEKS ON CHART	57
58	59	59	5	<b>SHORTENIN' BREAD</b> D. HALL (D. HALL & D. HALL)	THE ALABAMAS 10 WEEKS ON CHART	58
59	—	—	—	<b>CHRISTMAS IN DIXIE</b> D. HALL (D. HALL & D. HALL)	T. TRAVIS 10 WEEKS ON CHART	59
60	—	—	—	<b>WHEN MAN AINT HOT SHOT DEBUT</b> D. HALL (D. HALL & D. HALL)	T. TRAVIS 10 WEEKS ON CHART	60
61	—	—	—	<b>A RANDOM ACT OF SENSELESS KINDNESS</b> D. HALL (D. HALL & D. HALL)	S. SHAWNA 10 WEEKS ON CHART	61
62	—	—	—	<b>BEHIND CLOSED DOORS</b> D. HALL (D. HALL & D. HALL)	J. DEE 10 WEEKS ON CHART	62
63	—	—	—	<b>I WILL STAND</b> D. HALL (D. HALL & D. HALL)	K. KENNY 10 WEEKS ON CHART	63
64	—	—	—	<b>THE BIG ONE</b> D. HALL (D. HALL & D. HALL)	CONFEDERATE 10 WEEKS ON CHART	64
65	—	—	—	<b>DO NOT LET ME LET YOU GO</b> D. HALL (D. HALL & D. HALL)	ALABAMA 10 WEEKS ON CHART	65
66	—	—	—	<b>TOUCHDOWN TENNESSEE</b> D. HALL (D. HALL & D. HALL)	K. KENNY 10 WEEKS ON CHART	66
67	—	—	—	<b>LOUSEN UP MY STRINGS</b> D. HALL (D. HALL & D. HALL)	C. BARKS 10 WEEKS ON CHART	67
68	—	—	—	<b>ANY LOVE</b> D. HALL (D. HALL & D. HALL)	R. SCRUGGS 10 WEEKS ON CHART	68
69	—	—	—	<b>WRITE IT IN STONE</b> D. HALL (D. HALL & D. HALL)	R. HALLING 10 WEEKS ON CHART	69
70	—	—	—	<b>INNOCENT BYSTANDER</b> D. HALL (D. HALL & D. HALL)	B. DEAN 10 WEEKS ON CHART	70
71	—	—	—	<b>STRAIGHT TEQUILA</b> D. HALL (D. HALL & D. HALL)	T. TRAVIS 10 WEEKS ON CHART	71
72	—	—	—	<b>YOU WON'T EVER BE LONELY</b> D. HALL (D. HALL & D. HALL)	J. GRIGGS 10 WEEKS ON CHART	72
73	—	—	—	<b>I WALK THE LINE REVISITED</b> D. HALL (D. HALL & D. HALL)	R. CROWLEY 10 WEEKS ON CHART	73

**Billboard** **Top Country Singles Sales**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRACK SALES REPORTS COLLECTION, COMPILED, AND PROVIDED BY SoundScan

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	3	4	5	6	7
1	1	1	1	<b>THIS KISS &amp; HONOR</b> D. HALL (D. HALL & D. HALL)	<b>No. 1</b> K. HALL 10 WEEKS ON CHART	1
2	4	5	1	<b>FLY (THE ANGEL SONG)</b> D. HALL (D. HALL & D. HALL)	THE WILKINSONS 10 WEEKS ON CHART	29
3	4	6	12	<b>IF I LOST YOU</b> D. HALL (D. HALL & D. HALL)	TRAVIS TRITT 10 WEEKS ON CHART	33
4	NEW	1	1	<b>I DON'T WANT TO MISS A THING</b> D. HALL (D. HALL & D. HALL)	M. CHESNEY 10 WEEKS ON CHART	24
5	3	2	24	<b>26 CENTS</b> D. HALL (D. HALL & D. HALL)	THE WILKINSONS 10 WEEKS ON CHART	29
6	5	3	41	<b>I'M ALRIGHT/BYE BYE</b> D. HALL (D. HALL & D. HALL)	J. DEE MESSINA 10 WEEKS ON CHART	14
7	6	5	13	<b>FOR YOU I WILL</b> D. HALL (D. HALL & D. HALL)	AARON TIPPIN 10 WEEKS ON CHART	1
8	8	13	13	<b>SOMEONE YOU USED TO KNOW</b> D. HALL (D. HALL & D. HALL)	COLLIN RAYE 10 WEEKS ON CHART	4
9	7	7	13	<b>I WILL STAND</b> D. HALL (D. HALL & D. HALL)	K. KENNY 10 WEEKS ON CHART	63
10	10	10	10	<b>NO PLACE THAT FAR</b> D. HALL (D. HALL & D. HALL)	S. EVANS 10 WEEKS ON CHART	27
11	9	11	7	<b>HOLD ON TO ME</b> D. HALL (D. HALL & D. HALL)	J. MICHAEL MONTGOMERY 10 WEEKS ON CHART	19
12	12	12	79	<b>HOW DO I LIVE</b> D. HALL (D. HALL & D. HALL)	L. ANN WOMACK 10 WEEKS ON CHART	2
13	13	14	9	<b>THERE YOU HAVE IT</b> D. HALL (D. HALL & D. HALL)	BLACKHAWK 10 WEEKS ON CHART	12

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	3	4	5	6	7
38	16	15	6	<b>GUILTY BY ASSASSIN</b> D. HALL (D. HALL & D. HALL)	THE WARREN BROTHERS 10 WEEKS ON CHART	38
39	11	8	16	<b>CONFESSION</b> D. HALL (D. HALL & D. HALL)	L. ANN WOMACK 10 WEEKS ON CHART	40
40	14	10	14	<b>A LITTLE PAST LITTLE ROCK</b> D. HALL (D. HALL & D. HALL)	L. ANN WOMACK 10 WEEKS ON CHART	2
41	17	12	9	<b>YOU'RE BEGINNING TO GET TO ME</b> D. HALL (D. HALL & D. HALL)	CLAY WALKER 10 WEEKS ON CHART	18
42	15	13	18	<b>WIDE OPEN SPACES</b> D. HALL (D. HALL & D. HALL)	D. CHICKS 10 WEEKS ON CHART	1
43	18	21	3	<b>A BITTER END</b> D. HALL (D. HALL & D. HALL)	D. DOOD 10 WEEKS ON CHART	34
44	20	19	15	<b>WRONG AGAIN/HAPPY CRY</b> D. HALL (D. HALL & D. HALL)	M. MCBRIDE 10 WEEKS ON CHART	9
45	21	18	17	<b>ONE HEART AT A TIME</b> D. HALL (D. HALL & D. HALL)	VARIOUS ARTISTS 10 WEEKS ON CHART	—
46	21	20	7	<b>STRAIGHT TEQUILA</b> D. HALL (D. HALL & D. HALL)	T. TRAVIS 10 WEEKS ON CHART	71
47	22	20	7	<b>YOU WON'T EVER BE LONELY</b> D. HALL (D. HALL & D. HALL)	J. GRIGGS 10 WEEKS ON CHART	72
48	24	25	21	<b>THE LONG DRINKING</b> D. HALL (D. HALL & D. HALL)	R. TRAVIS 10 WEEKS ON CHART	—
49	25	20	18	<b>COVER YOU IN KISSES</b> D. HALL (D. HALL & D. HALL)	J. MICHAEL MONTGOMERY 10 WEEKS ON CHART	—

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## Artists & Music

### Classical KEEPING SCORE



by Bradley Bamberger

**AMERICA, ON A BUDGET:** Among the many shrewd strategies Naxos has employed internationally over its phenomenal decade-long rise has been its effort to record the national repertoire of various countries using native musicians—e.g., issuing Debussy's "Pelléas Et Mélisande" with an all-French cast and Grieg's complete solo piano music by Edgar Steen-Nakleberg. Along with lending the recordings an idiomatic flavor, this touches critics where they live. Naxos founder Klaus Heymann knows that many classical pundits are inveterate boosters of the home team.

Naxos hasn't used many American artists over the years, and it has yet to achieve the towering market share in the U.S. that it enjoys in places like Sweden and the U.K. (Billboard, June 21, 1997). But Naxos' new "American Classics" series taps the native talent pool on its way to offering a new vision for the States. Launched in November with eight titles, the series is planned as an ambitious 200-disc survey of the American classical canon—going far beyond Gershwin, Ives, Copland, Barber, and Bernstein to cover everything from New England pastoralists to West Coast minimalists and all the peaks and crannies of Americans in between.

Many late-19th-century American composers churned out reams of ersatz Tchaikovsky and faux Brahms, and the first batch of "American Classics" doesn't shy away from that—as it includes Arthur Fiedler's very European Piano quintet and two string quartets (the finest of the faux), performed by the Da Vinci Quartet with the late pianist James Barbagallo. An artist with a more recognizably "American" sound is Edward MacDowell, whose promise as the signature U.S. composer was sadly unfulfilled at his early death in 1908. In the initial installment, he is represented by the first two volumes of his complete solo piano music, played by Barbagallo.

The first contemporary American composition to be included in the series is Benjamin Lees' excitingly Mahlerian Symphony No. 4, newly performed by the National Symphony Of Ukraine led by Theodore Kuchar. (European orchestras are the rule so far, since domestic bands' union stipulations are too expensive for this project.) And for many, the lack of this first title will be the disfiguring Walter Piston's music for violin and orchestra, with stalwart soloist James Buswell. Eight additional "American Classics" titles are out this month, with more than a dozen due early next year. Expect the songs of MacDowell, the piano solos of Charles Griffes, and the nature suites of Ferdinand Groff (the original orchestrator of Gershwin's "Rhapsody In Blue").

"American Classics" is being produced by the husband-and-wife team of Victor and Marina Ledin. Based in the San Francisco Bay Area, the Ledin has also curated Naxos' complete Liszt edition, in addition to helming records for the Ivory Classics label. The Ledin has scoured libraries and archives for American scores, often reconstructing manuscripts and creating performing parts from neglected material. The pair has also worked hard to match expert soloists to the music, although some finds were serendipitous. Pianist Eteri Andjaparidze demonstrated her off-the-cuff knowledge of Zec Confrey's novelties while on a break during a heavy Prokofiev session.

According to the Ledin, it has been this spirit of discovery that has fueled their efforts to create a retrospective for the melting pot of American music. "It has been exciting," Victor says. "You read about so many of these composers—Florence Price, William Grant Still—as

footnotes in books, but you don't really know what their music sounds like. But we want to get this music off dusty shelves and into people's ears."

Much American music has gone long unrecorded because "when it comes to art music, Americans can be uncomfortable with their own culture," Victor says. "If it's from Europe, then it seems more authentic. But even though some people may put down the American Romantics as throwbacks, the slow movement of Fotele's Piano Quartet—which comes out next year—is one of the loveliest things you'll ever hear. These composers aren't going to replace anyone's affection for Bach and Beethoven, but they certainly deserve very serious musical study."

Naxos may be able to open listeners' minds to "American Classics" because "the label has a reputation for quality," says Arend Lubbers, a buyer for Borders Books & Music. "I think that, together with the budget price, could get people to follow them almost anywhere." In presentation, the series represents a step up for the utilitarian Naxos, as the discs boast transparent jewel cases and sharper design, greatly improved liner notes, and enticing exterior blurbs. The series is designed expressly for the U.S. market, although some of the material will be released internationally via Naxos' full-priced sister imprint, Marco Polo.

**A LOT OF THE STATES:** Prior to the Naxos "American Classics" series, the state-side catalog was given a considerable boost recently by sums of American songs from the fine Barbara Bonney on Decca/London and Jennifer Larmore on Teldec, as well as high-profile American aria discs from Dawn Upshaw on Nonesuch and Renée Fleming on Decca/London (Keeping Score, March 27).

Beyond the vocal realm, such indie labels as Delos, New Albion, Bridge, CRI, and Cedille continue to make valiant efforts on behalf of American classics. But since 1975, it has been the over-dovoted New World Records that has truly done the lion's work in disseminating the music of homegrown composers (Billboard, March 19, 1994). The not-for-profit imprint of the New York-based Recorded Anthology of American Music, New World has built an impressive 300-title catalog that covers some 800 composers, including names like Roger Sessions, Milton Babbitt, and Ned Rorem, along with such junior luminaries as Ellen Taaffe Zwilich, John Harrison, and recent BBC Masterpiece finalist Stephen Hartke, among many others.

This fall, New World reissued music from several pioneering late-'70s LPs. One disc features the violin sonata of Amy Beach and Arthur Foote in stylish performances by Joseph Silverstein and Gilbert Kalish, as well as a few lesser numbers by representatives of the well-intentioned (though faintly embarrassing) "Institutional" school. Another set reveals award-winning Edward MacDowell's "Twelve Virtuoso Studies," performed to their utmost by the late pianist Malcolm Frager.

In covering the polar opposite of Beach and MacDowell, New World last month released vocalist/composer Joan La Barbara's new album, "Shamansong," which features three minimalist soundscapes for voice in various exotic settings. And in February, expect a disc of George Rochberg's String Quartets Nos. 3-6 played by the Concord String Quartet.

New World's vast catalog is more than 300 libraries and music schools across the country. The discs offer not only interesting music but some rare lessons in Americana; every issue features substantial liner notes, including a list of related recordings and a bibliography. The label is distributed to retail and library by Adrienne Fried Block, whose "Amy Beach, Passionate Victorian: The Life And Work Of An American Composer" was published this fall by Oxford University Press.

**ARABESQUE RECORDINGS** issued last month the third and final volume in Joanne Polzella's survey of the solo piano music of that most famous of American female composers, Amy Beach (1867-1944). Her works inhabit a dreamy world of salon melodies and programmatic poetics, epitomized by the Chopin-esque title piece. The label is distributed to retail and library by Adrienne Fried Block, whose "Amy Beach, Passionate Victorian: The Life And Work Of An American Composer" was published this fall by Oxford University Press.



**THE COLOUR OF CLASSICS**

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**Deutsche Grammophon** is synonymous with classical music. Its success determines in large measure how the business is doing, and, likewise, Deutsche Grammophon's problems reflect the realities of these challenging times.

DG can never shrink from its obligation to present the highest-quality music to a vast public of different tastes. Whether Bernstein's "West Side Story" or Stockhausen's "Gesang der Junglinge," Anne-Sophie Mutter in Brahms and Maria João Pires in Chopin, Deutsche Grammophon represents something special for everyone.

In the future, the yellow label must be determined to maintain traditions while aspiring to be progressive. This is a difficult line to walk but essential if the future is to stand for something while maintaining financial stability.

I am confident that the label will walk this line with confidence as the music business enters into a period of technological advances in sound and consumers' increasing ease of access to our recordings.

Quality will survive!

**Chris Roberts**

*President*

*PolyGram Classics & Jazz*



**I** AMBURG—Over the past century, Hamburg's fortunes have fluctuated with those of Germany, the prosperous "free" city struggling through inter-war depression, half destroyed in July 1943 and since recovering its status among Europe's wealthiest trading centers.

During the same period, Deutsche Grammophon Gesellschaft mbH, founded in 1898 by inventor Emile Berliner, has risen from a business selling novelty sound machines from the rear of a Hamburg bicycle shop to become a company synonymous with classical music on record. Along the way, it has weathered financial crises, advanced new technologies and produced a catalog of great recorded interpretations second to none.

Karsten Witt, praised for his programming expertise as artistic director of Vienna's Wien Modern festival, returned to his hometown in 1996 to become president of Deutsche Grammophon. The record company's glory days, supported by Herbert von Karajan's best-selling Berlin Philharmonic discs and an early commitment to CD technology, were part of DG history long before Witt's appointment.

Despite falling profit levels, a reduction in the number of recording sessions and the renegotiation of several major-artist contracts, the straight-talking boss refuses to accept the theory that classical music and its core audience are in terminal decline. Above all, he says, Deutsche Grammophon remains committed to serious classical projects. Local territories may come up with ephemeral DG compilations, but Witt and his Hamburg team prefer longterm artistic strategies to quick marketing fixes.

He cites the company's complete 87-CD "Beethoven Edition," its growing "Originals" back-catalog series and new releases such as Anne-Sophie Mutter's integral recording of Beethoven's violin sonatas as measures of artistic health in its centenary year. Likewise, Witt suggests that Deutsche Grammophon's enthusiastic staff and recently refurbished headquarters, close to the shores of Hamburg's magnificent Alstersee, indicate a self-confident company determined to regain market share and reach out to a younger generation of potential classical-record fans.

# Karsten Witt

## THE BILLBOARD EXECUTIVE INTERVIEW

By Andrew Stewart

**Deutsche Grammophon is still the benchmark classical company for many record buyers, its yellow label considered a seal of quality in classical music recordings. With the recent takeover of parent company PolyGram by Seagram, are you concerned that DG's traditional values and way of business might be changed?**

It may certainly be true for many parts of PolyGram, but I think we're not going to be at the center of any changes. You have to be prepared for an owner to look at the figures and maybe set different structures for the way we deliver our product. But, for Deutsche Grammophon, I don't really see any essential change. The brand is extremely strong, and I think Seagram recognizes the importance of brand awareness. Deutsche Grammophon is identified with classical music and important artists, and I don't think we'll ever change this direction.

**You're committed to the principles of high quality established by Emile Berliner when he began his gramophone business a century ago. He also wanted his enterprise to promote culture. Is it possible to meet Berliner's ideals at a time when quality and culture do not guarantee record sales, especially to a young audience?**

Everybody talks about the decline of classical music, but I completely disagree with that view. If you look at the status of classical music today, you'll see there are more concerts, more orchestras, more new concert halls and festivals than ever before. I'm optimistic, because we now have more young people making music than ever, with a third of the younger generation in Germany taking part in music. In parts of South America and China, for example, there's a new generation desperate to learn about Western cultures.

**It could take years for those young people, however inspired by classical music, to become affluent record collectors. Meanwhile, you and other record-industry executives are faced with the problem of growing the existing mature classical market. What do you see as the biggest threats to future expansion of the market?**

In the 100 years of Deutsche Grammophon, the company has been at its most prosperous and profitable at times of new technological developments, be it the invention of electrical recording, the LP or stereo or CD. We now have a situation where technology with the potential to dislodge the sound carriers do not deteriorate. Imagine what would happen to the clothing industry if someone invented clothes that do not wear—it would be a catastrophe for the world clothing market. From a consumers' point of view,



the CD is fantastic, but it's a problem for producers and retailers. Even so, over a million of them are sold. New CDs have remained absolutely stable; the problem for us is not the turnover, but the profit. We have an oversupply—and, therefore, a price battle—which means the whole business has become much less profitable. We've also failed

to win new customers, which is related to the way in which classical music is perceived—as inaccessible.

**Deutsche Grammophon has been criticized for adding to that inaccessibility, with scholarly sleeve notes and a conservative packaging style. You've also personally expressed doubts about those glibly compilation albums that place greater value on sales returns than artistic integrity. How do you make classical music attractive to newcomers without alienating purists or "cheapening" the product?**

Today, there are so many consumer choices, which means you have to cover many areas and price categories to reach different target groups. We're active in all price categories and also in compilations, although not as intensively as other companies, and always within certain ideals of quality. As an introductory offer to new classical-music consumers, I think compilations serve a very important purpose.

**One of the hardest tasks for any classical company is that of selling core repertoire. How can you justify yet another recording of a Beethoven symphony or, for example, Mozart's Don Giovanni?**

For much of its history, Deutsche Grammophon released all types of music, which allowed us to compensate for difficulties in one area with successes in others. These other activities have [since] been absorbed elsewhere within PolyGram, leaving behind the yellow label that was once associated with DG's prestige activities. We're a team who are devoted to classical music, and it's not an option for us to give up and say that we should never record another work from the core repertoire. I believe that classical music will always be an important part of the music and recording business, and that, long term, Deutsche Grammophon will remain a profitable company. The value of our catalog makes it possible for us to take a long-term view of new investments and look at returns in terms of five or even 10 years.

**Investing in the future requires investment in artists, especially so for a company that depends on recording the thoughts of great performers. Are you concerned about what many critics see as a shortage of outstanding young musicians?**

In our case, it's quite clear that, even in recent times, we've been successful with young artists. If you look at the contemporary, younger artists, such as Martha Argerich, Gidon Kremer and Krystian Zimerman came to Deutsche Grammophon when they were very young. The same is true for the violinist Gil Shaham, who is only 27 but has

*Continued on page DG-8*



# *A Missionary For The Modern* **Pierre Boulez**

## **The Billboard Artist Interview**



**C**HICAGO—Pierre Boulez has gone from enfant terrible to elder statesman over the course of his five decades as composer, conductor and deep thinker about music. Yet, even though some of the polemical zeal of youth has been tempered with time, he still relishes his role as a missionary for the modern.

Since the late '80s, Boulez has created for Deutsche Grammophon a peerless Baedeker to the sound of the 20th Century, covering precursors Berlioz, Wagner and Mahler; and on to Schoenberg, Berg and Webern; Stravinsky and Bartók; Debussy, Ravel and Messiaen; Ligeti, Birtwistle and, of course, Boulez.

Boulez's DG recordings with such groups as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Vienna Philharmonic and the Ensemble InterContemporain of Paris have only bolstered a reputation that began with his founding of the pioneering contemporary-music concert series "Domaine Musical" in the mid-'30s and the composition of such major works as "Le Visage Nuptial" and "Pli Selon Pli."

Following years at the head of both the New York Philharmonic and the BBC Symphony Orchestra, Boulez returned to his native France in 1977 to direct the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) and its resident Ensemble InterContemporain.

Currently president of Ensemble InterContemporain and principal guest conductor of the Chicago Symphony, Boulez is renowned on both sides of the Atlantic as the sagest of musicians, able to make the densest scores come alive with crystalline clarity. He made his first album for Deutsche Grammophon with Wagner's "Parsifal," recorded live in 1970 at Bayreuth, and recorded the first complete version of Berg's "Lulu" for DG in 1979. An exclusive DG artist since 1989, Boulez conducted an acclaimed Welsh National Opera production of Debussy's "Pelléas Et Mélisande" that has become a contemporary classic on video. His 1993 recording of Bartók's "Wooden Prince" and "Cantata Profana" won four Grammy Awards. And in 1995, his 70th-birthday year, *Gramophone* magazine named Boulez its artist of the year.

Boulez's most recently issued recordings include Mahler's Ninth Symphony, Bartók's opera "Bluebeard's Castle" and Schoenberg's "Pierrot Lunaire" with soprano Christine Schäfer. A long-awaited recording of Boulez's "Répons" is due early in 1999 in DG's new "20/21" contemporary-music series.

**By Bradley Bamberger**

In a recent *New York Review Of Books* essay, the scholar/pianist Charles Rosen described you as a veritable "public institution." Do you feel like an institution?

No, no. I don't feel at all like that. To me, a "public institution" implies that you no longer move. And I still feel a certain mobility.

To forge a bond between artist and audience, do you feel that recordings have a special role in classical music, particularly with more modern repertoire?

Recordings are, to me, absolutely indispensable. First, not even this in a large city where they can see music performed regularly. So, just as compensation for these people, recordings are necessary. Second, recordings enable people to become familiar with the music. And familiarity is necessary to understanding, particularly with new music.

The only danger in recordings is that, if someone listens to, say, a Brahms symphony and thinks that this is the symphony. In this way, recordings are proof that there is no such thing as "live" performance. Recordings can only offer a document of the style in a certain period. Performances are so influenced by the time in which they are made, and, with distance, you can see the mannerisms even more clearly as when you look at an old photograph and see the old style of moustache or necktie.

If you listen to the old recordings of Beethoven, for instance, you hear Wagnerized Beethoven. That was the period: Wagner was so influential that he gave this color to interpretations of Beethoven. Now, with research into authenticity, people feel that Beethoven should be performed more like Haydn. I am sure that, in 50 years, this vision will likewise be thought of as a curiosity, if not dead.

So it is still necessary for someone also to record Debussy's "La Mer"—even though you and many others have done it so well?

Yes, of course. With the discovery of old tapes, there was this trend in France, you know: "Ah, when Furtwängler played the Fourth of Brahms in Berlin on the 10th of April 1942, now that was the performance of Brahms' Fourth." Well, I'm sure it was a very good performance, but you cannot say that it was the performance, because a perfor-

however modest, is not common. This requires an artist will that I find in Deutsche Grammophon.

Do you have any DG recordings of which you are most proud?

I am not at all narcissistic in that way. I might listen to one of my recordings once or twice. But I also don't look at old photo albums. I prefer to think of the future. I would like to record all the concerto literature of Bartók, for example. I am recording Bartók's second violin concerto and rhapsodies with Gil Shaham in Chicago, and I would also like to record the piano concertos. And I am recording Das Lied von der Erde with the Vienna Philharmonic, but I would also very much like to record the lieder of Mahler. There are also some of my own works I should like to record. I am writing a violin concerto for Anne-Sophie Mutter, but even though I know she is in a rush, there are two other pieces I must finish first. I am completing "Notations," as well as a piece for three pianos, three harps and three percussion keyboards, titled "Sur Incises."

In 1983, you wrote an article in dialogue with philosopher Michel Foucault that spoke to the public's relative disconnection to contemporary music. What has changed in 15 years?

Nothing has changed, nothing. With Foucault, he was upset and surprised that, although his students had a highly cultured knowledge of philosophy and other subjects, music was practically non-existent for them. They were just listening to some vague rock'n'roll, and that's it. But I don't think it was, or is, the fault of the students. If musical culture would be instilled in them from a very young age, there would not be this gap. People, often the highest politicians, say, "Ah, music is for the elite." But that isn't true. It is basic education. In the Cité de la Musique that I helped found in Paris, I am pleading for the building of a media center with many recordings, video, connections to the Internet, connections to the museums of music and of science. I believe artistic culture brings with it more general intelligence and curiosity. It has social consequences.

How vital is it that composers themselves interact with the public, that they write for an audience?

Well, in many ways, I've devoted my life to this. IRCAM is a center for research, but the pieces commissioned by

**Boulez's DG recordings have only bolstered a reputation that began with his founding of the pioneering contemporary-music concert series "Domaine Musical" in the mid-'50s and the composition of such major works as "Le Visage Nuptial" and "Pli Selon Pli."**

mance is something transient. I am of the generation that has a certain view of Debussy, but I am sure that younger conductors like Esa-Pekka Salonen or Simon Rattle have a different view. They are of a different time, a different culture. And their recordings help reinforce the fact that no one recording can be the true "La Mer."

Even as a composer, I only trust myself as a performer to a certain extent. If someone is able to spend more time with one of my scores than I am, then they will do better with it to be more free. I am able to have this view with Stockhausen, Berio and Ligeti. But with my own works, I have less distance—that distance from the head to the arm that is so important for the performer.

Many people thought they would never see the day when Boulez would record Mahler. How does Mahler figure into your recording program with Deutsche Grammophon?

I wanted to record a kind of survey of 20th Century music, and, for me, Mahler is the root of the Second Viennese School, to which I have strong ties. But I came to Mahler late. There was no Mahler performed in Paris until many years after the war. Not until '58, when I lived in Germany, did I hear the Fourth Symphony and "Das Lied von der Erde." But getting to know Mahler for me has been discovering the missing link between Wagner and Schoenberg. And I understand much better Alban Berg, who absorbed so much Mahler. Also, I've found that, ironically, the most emotional composers, like Mahler and Wagner, are the most fantastic architects. The balance of large-scale structure and the emotional world that is brought from that is what draws me to both the operas of Wagner and the symphonies of Mahler.

What does Deutsche Grammophon stand for to you, and how do you think? What does that yellow cartouche imply?

For me, the name Deutsche Grammophon stands for what it always has, and that is the quality of the recording. Also, the name implies a certain artistic will. For instance, my ability to create an encyclopedia of 20th Century music,

IRCAM are performed by Ensemble InterContemporain.

We established a regular series of concerts to expose people to the work. With the Ensemble, such pieces as the Ligeti Piano Concerto are part of our repertoire; we've performed it 20 or 30 times all over. The same with some pieces of mine, such as "Le Marteau Sans Maître" or "Répons." This notion of contemporary repertoire is very important, so that it becomes familiar. As Berg said, you must play the classic as if it were modern, and you must play the modern as if it were classic.

There have been some changes made in the media over the past year that you, Ligeti and other composers of your generation, and aesthetic bent have helped drive the general public away from contemporary music. How do you answer that?

Well, such people always speak in the vague. I will speak concretely. Recently, I gave some concerts in London of exclusively 20th Century music, including an homage to Elliott Carter. And, in Chicago, we performed the Mahler First Symphony and then the Carter Clarinet Concerto; people stayed for the Carter, and they seemed very pleased with the piece. We performed Stockhausen's "Gruppen" in Paris and Brussels, and all the concerts were full. We had a Ligeti festival in Paris and Salzburg with the opera "The Grand Macabre," and the performances were completely packed. So, I don't know what these people mean when they say contemporary music has no audience.

Do you think art and commerce are reconcilable to a degree?

Of course, "success" isn't the goal of everything, although being so experimental that you lose lots of money isn't the purpose either. But not being daring at all will not make you money. And, in the long run, and of the most important concert programs, I don't want to make things difficult for the sake of being difficult, but I do try to attract people by offering something rare: a sense of adventure. Really, I am an optimist, albeit a realistic one. Progress may seem slow, yet I never give up. I am very obstinate in that way. ■



From the top: Anne-Sophie Mutter, The Deutsche Grammophon cartouche since 1951 and Gil Shaham

didn't have the pleasure and honor of knowing my grandfather inasmuch as he died two months after I was born. But, as his only descendant who's in the audio-engineering as well as the record business, and one who feels a great debt is owed to him, I've made it my life to study him and perpetuate his memory. I feel plenty of love in this direction from my father, Edgar, who had the distinction of being president of the Berliner Gramophone Co. of Canada, as well as its two successors: the Victor Talking Machine Co. of Canada and RCA Victor of Canada. It should be remembered that my grandfather was co-founder of three recording giants: British Gramophones (EMI), Deutsche Grammophon (PolyGram) and Victor Records (RCA/BMG). This is in no way anything of the fact that he introduced what ranged for half-a-century as the world's most famous trademark, the dog, Nipper, listening to "his Master's voice" in a gramophone, a word which cannot and which appears to be the world's idiosyncrasies. Amazing accomplishments for any person.

Deutsche Grammophon was, in my opinion, always closest to Graebner's heart. Perhaps this is because his brother ran the company; or maybe because he was located in his hometown of Hanover, where the postless refugee was able to return in triumph; or perhaps it was because Deutsche Grammophon pressed the first records in Berlin.

In return, DG has responded with affection, and only after the 75th- and the present 100th-birthday celebrations, which recognize the fact that Graebner created not just the company but the entire recording industry in which we all toil, but by its arrest of the recording center, named the Emil Berliner Haus.

—Oliver Reiner

To be the No. 1 classical record label for 100 years is an astonishing achievement, and it has been a pleasure and no honor for me to be associated with this remarkable company.

—André Freire

We have been with the yellow label longest logo of the Berlin Philharmonic's first recordings as of Beethoven's Fifth Symphony in 1932, and the majority of our recordings are released as it; 80% of the Karajan productions. Almost all of the recordings produced on our present conductor-in-chief Claudio Abbado are released on Deutsche Grammophon as well. This is more the greatest volume I, compared with all other record companies. We hope to continue our successful work into the new millennium.

—Peter Bruns, managing director, Berlin Philharmonic Orchestra

The name of rare individual companies or organizations is more than just a name; it's a symbol for the entire industry. For us—as well as countless other music fans—the name Deutsche Grammophon is a prime example of this. In the hundred years in which it has now been in existence are superbly documented by the 25 years of collaboration with the Vienna Philharmonic Orchestra, including some of the greatest artists of our century—particularly the orchestra's two only honorary conductors, Karl Böhm and Herbert von Karajan.

—Günther Reibner, managing director, Vienna Philharmonic Orchestra

Deutsche Grammophon has been one of the most positive forces in the history of great music in the twentieth century. With their unsurpassing commitment to quality, long-term relationships with the world's greatest established artists, support for young and developing artists and for music by living composers, DG has played an absolutely vital role in the health and development of our great artists, as well as making it accessible to lovers of music around the world. Through their commitment to their listeners, we have also been able to make the most beautiful brand that is trusted around the world. Many happy returns from your multitude of admirers, and we all look forward to sharing another great century with you!

—Clive Gilson, London Symphony Orchestra

Deutsche Grammophon has given the world (known as) the best musical recordings of the century. May it continue in its pursuit of excellence for at least another 100 years!

—David Aron, executive and artistic director, Carnegie Hall

Deutsche Grammophon has been the blue-chip stock of classical music retail. Its long and well-known tradition of excellence in the care repertoire has provided consistent and reliably strong sales no matter what retail climate it is like.

—Ray Edwards, national classical manager, Tower Records

Over the last 100 years, DG has maintained an unflinching dedication to create, preserve and foster the best classical music worldwide. In the inaugural Lincoln Festival, we were honored to present the S.C. premiere of an ensemble recorded as brilliantly by Deutsche Grammophon—John Eliot Gardiner, his Orchestra Revolutionaries of Romanticism and the Monteverdi Choir. A return visit by these renowned early-music experts is honored for Festival 98 as we will with anticipation the next century of Deutsche Grammophon artists.

—Miguel Rodon, director, Lincoln Center Festival

**1987**  
• Emil Berliner receives a patent for his new invention, the gramophone and the gramophone record.

**1888**  
• Deutsche Grammophon Gesellschaft mbH founded

**1900**  
• Deutsche Grammophon Gesellschaft mbH becomes a joint-stock company, and the central office is relocated to Berlin; the Karajan recordings in Hanover.

**1902**  
• Feodor Chaliapin signs a contract with Deutsche Grammophon. In Milan, Enrico Caruso records 10 series for the company.

**1903**  
• Gramophone discs measure up to 30 centimeters and play for five minutes at 78 rpm.

**1904**  
• The Hanover factory moves to new premises in Pöhlstraße.

**1905**  
• Deutsche Grammophon becomes supplier by appointment to the Royal Households of Britain and Spain.

**1908**  
• The "Roaring Angel" trademark is replaced by "His Master's Voice," featuring Nipper the dog, designed by Francis Garrad.

**1913**  
• First compact recording of Beethoven's Fifth Symphony by the Berlin Philharmonic Orchestra, conducted by Arthur Nikisch

**1914**  
• Outbreak of the German Revolution is forbidden to produce war-goods, and its assets are seized by the German government as enemy property. In 1915, the German and British companies split.

**1917**  
• Deutsche Grammophon purchased by Polyphon-Musikwerke of Leipzig

**1922**  
• Introduction of the "father-mother-son" process for music production

**1924**  
• Under the conditions of the Versailles Treaty (Anglo-Mind Airline Tribunal), restrictions introduced when the war is repeated. DG creates its own trademark, "Polyton."

**1925**  
• Introduction of the electro-acoustic recording system

**1928**  
• Wilhelm Furtwängler's first recordings for Deutsche Grammophon (Beethoven's Fifth Symphony and Weber's "Overture to Der Freischütz") with the Berlin Philharmonic

**1929**  
• Complete recording of Beethoven's Missa solenne (Berlin Philharmonic conducted by Hans Knaul) is released on 11 30-cm. discs.

**1928**  
• Emil Berliner dies Nov. 27.

**1936**  
• DG's mother company, Polyphon, is integrated into Deutsche Grammophon Gesellschaft AG. The central office in Berlin is closed, and the company returns to Hanover.

**1934**  
• High Fidelity ("hi-fi") recording is developed.

**1935**  
• First experiments with stereo recording in the U.S.

**1937**  
• Deutsche Grammophon AG is liquidated. Deutsche Grammophon GmbH is established through the financing of Deutsche Bank and Telefunken.

**1939**  
• Herbert von Karajan makes his first recording for Deutsche Grammophon.

**1947**  
• Siemens becomes sole owner of Deutsche Grammophon GmbH.



Where The Time Went

## Highlights Of DG's Century



The gramophone patent (1887) and the first gramophone factory in Hanover, 1898 (Joseph Berliner at right)



The Emil Berliner Haus in Hanover (top), 1897, and first paper label, 1901

**1943**  
• Hanover factory bombed

**1944**  
• Berlin office bombed

**1945**  
• Berlin studios destroyed

**1946**  
• Hanover factory rebuilt  
• Deutsche Grammophon becomes the first company worldwide to make all recordings using magnetic tape.

**1947**  
• Foundation of Archiv Produktion

**1948**  
• First power catalog

**1949**  
• "His Master's Voice" trademark is sold to EMI.  
• The yellow Deutsche Grammophon label with the Nipper dog is introduced.  
• Invention of variable "grooving" increases the playing time of discs to nine minutes at 78 rpm.  
• First recordings with Dieckrich Fischer-Dieskau and Ferenc Fricsay

**1950**  
• Wilhelm Kempff begins his first complete recording of Beethoven's Piano Sonata for the first time

**1951**  
• Introduction of 33-rpm plastic long-playing records  
• Armand Quartet makes its first recordings for Deutsche Grammophon.

**1953**  
• Deutsche Grammophon produces its first plastic 45 rpm "singles."

• Karl Böhm signs with Deutsche Grammophon and makes his first recording (Beethoven: Symphony No. 9). Deutsche Grammophon releases its first complete operatic recording.

**1954**  
• First complete recording of a spoken drama

**1958**  
• The company's main administrative offices move to Hamburg.  
• First stereo recording made

**1957**  
• Foundation stone laid for second factory in Hanover-Langenhagen. The new Deutsche Grammophon trademark, the "small cat's paw," introduced.

**1958**  
• A second factory in Hanover-Langenhagen begins production of injection-molded records.

**1962**  
• Siemens and Philips merge their recording interests to form DG/Philips Phonographische Industrie.  
• First stereo recording of the nine Beethoven Symphonies with Karajan

**1965**  
• Introduction of the MusicCassette

**1968**  
• Deutsche Grammophon releases its first 12-part Beethoven Edition on 78 LPs.

**1971**  
• Formation of PolyGram International

**1972**  
• Leonard Bernstein makes his first recording for Deutsche Grammophon.

**1975**  
• First introduction releases its first 30th anniversary, in 11 parts as 99 LPs to mark the 225th anniversary of the composer's death.

**1979**  
• First digital recording (Tchaikovsky's Violin Concerto with Gidon Kremer and the Berlin Philharmonic conducted by Lorin Maazel)

**1981**  
• First compact disc launched at the Salzburg Easter Festival by the developers, Sony and Philips, and PolyGram, the first European producer.

**1982**  
• Introduction of the compact disc (CD). First Deutsche Grammophon title in mass production: Richard Strauss's "Eine Alpensinfonie" with the Berlin Philharmonic conducted by Herbert von Karajan.

**1983**  
• PolyGram's three classical-repertoire centers combine under a single management known as PolyGram Classics International.

**1986**  
• Siemens sells 40% of its half share in PolyGram International to Philips (effective Jan. 1, 1990). The remaining 15% is acquired by Philips in 1997.

**1985**  
• Deutsche Grammophon releases its first recording, in feature the legendary pianist Heinrich Horowitz (conducting the documentary "The Last Romantic").

**1988**  
• In celebration of the conductor's 80th birthday, Deutsche Grammophon releases the "Karajan Edition," 100 masterpieces with the Berlin Philharmonic, on 25 CDs.

**1991**  
• Introduction of 4D Audio Recording technology

**1998**  
• Opening of the Emil Berliner Haus in Hanover. The dedication ceremony is attended by members of the Berliner family.

**1997**  
• Archiv Produktion celebrates its 50th anniversary. To mark its 100th anniversary, DG releases the "Complete Beethoven Edition" on 87 CDs. New Year's Eve concert in Berlin celebrates the beginning of the Deutsche Grammophon 100th Anniversary Year. ■

(Reprinted from the Deutsche Grammophon web site at [www.dgclassics.com](http://www.dgclassics.com))



# View With Some Room

## As DG's Man In The U.S., ALBERT IMPERATO Has An Expansive Vision About Helming The World's Most Famous Classical Label In The World's Most Underexploited Classical Market.

By Bradley Bambarger

**N**EW YORK—In the New World, Deutsche Grammophon has always been one of the prototypical Old World brands—with the yellow label's cartouche signifying all that is deep and timeless about European culture. Yet, even as the DG logo has served as the ultimate seal of approval for a loyal core audience, it also has been seen as a bit imposing for another, less classically minded segment of the U.S. market.

In the past few years, leading up to the label's centenary celebrations, DG—under its U.S. label chief Albert Imperato—has been tireless in its efforts to cultivate classical consumers of every stripe, particularly those more resistant to traditional entreaties. And those efforts have paid off, either in increased sales of DG titles, enhanced stateside stature for DG artists, or in lessons learned for the future.

One of the most successful entries into a U.S. mass market for DG was Imperato's linking of violinist Gil Shaham's recording of Vivaldi's "Four Seasons" with the Weather Channel in 1994. An atmospheric video for a track aired ubiquitously, helping push the disc's sales to nearly 70,000 copies in the U.S., according to Soundscan.

The next year saw Imperato veer from Vivaldi's evergreen to the relatively untitled fields of Messiaen, in an expansive campaign to promote DG's significant series of recordings devoted to the French master. Even though the populist approach to a high-minded 20th Century composer annoyed some classical critics (and never translated into breakthrough sales), the campaign "succeeded in getting a lot of people talking about a composer whose name they couldn't even pronounce before," Imperato says. DG's Stateside credo has been all about trying to break down barriers, with enthusiasm and innovation. And that tack goes for the great artists of DG's current roster, as well as for the titans of its peerless catalog (represented by such issues as the hit "Originals" series and "The Complete Beethoven Edition"). As Imperato has come to find, a balance has to be kept between DG's hallowed past and its optimistic future.

"We've had to ask ourselves," Imperato says, "How much of the story of DG's great past can we tell, while leaving room for what the label is doing now? I think DG in Germany, the U.K. and Japan has a luxury of more nostalgia than we could ever have here. In the U.S., if you're not constantly laying claim to the future, you'll be left behind."

### 100 REASONS TO LISTEN

Most emblematic of Imperato and company's efforts on behalf of DG is the groundbreaking "100 Reasons You Should Be Listening To Classical Music" campaign—surely the most energized and substantial marketing program ever conducted by a classical record label in the U.S. Running from July 1997 to January 1999, "100 Reasons" consists of nationwide retail and direct-mail promotions conducted in league with Borders Books & Music and the Discover card.

The campaign touted such "Reasons" as "Try Something New" (pegged to the Emerson String Quartet's Edgar Meyer/Ned Rorem album) and "Travel To Exotic Places" (paired with the Orpheus Chamber Orchestra's French Impressionist disc, "Pavane") in a shopper's guide and print advertising. The program also included an educational brochure and, most important, an unprecedented series of 18 DG artist in-store performances (arranged by PolyGram Classics' indefatigable promotion director Wende Persons).

According to Imperato, the worth of the "100 Reasons" campaign totals some \$2 million, including actual expenditures and contributed resources from Discover and Borders. He adds that one of the results of that effort has been double-digit increases in DG catalog sales over the past year.

### REVERENCE AND MARKETING

Having worked his way up in the PolyGram system, Imperato is now the head of core classics not only for DG but for its sister PolyGram labels, Decca/London and Philips Classics. Famously artist-friendly, Imperato has mixed the *joie-de-vivre* in his marketing campaigns with a real reverence for DG's music-makers.

"Listen," he says, "without the Beethoven and Mahler concerts I saw Bernstein conduct, I wouldn't be involved in classical music, personally or professionally. I was converted by his artistry."

DG has been able to foster the standing of several of its artists in the U.S. to a greater degree than ever before, most notably violinist Anne-Sophie Mutter. Against many predictions, she even hit Billboard's Top Classical Albums chart, with a disc of challenging contemporary music: Krzysztof Penderecki's Violin Concerto No. 2, "Metamorphosen."

### BREAKING THE POND BARRIER

With Mutter's stateside success—along with that of conductor/composer Pierre Boulez, who has homes away from home with the Chicago and Cleveland orchestras—Imperato would like to see more European artists connect with the American people.

"Really, the Atlantic is as much of a barrier as anything," he says. "We need to make a home in our country for DG's current artists: Bryn Terfel, John Eliot Gardiner, Maria João Pires, Anne-Sophie Mutter, Myung-Whan Chung, Christian Thielemann. But to do that, we have to get them over here and in the public eye."

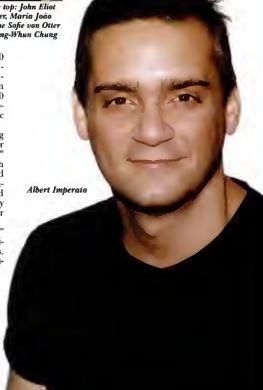
Among a raft of New Year's resolutions, DG's U.S. arm will be furthering its relationships with such key partners as public radio and Tower Records. A few great expectations: Shaham's reading of Bartók's Violin Concerto No. 2 with Boulez and the Chicago Symphony Orchestra, which comes out in March (timed to Shaham's performance of the work with the New York Philharmonic); the long-awaited recording of Boulez's "Repins," which will be issued as one of the first titles in DG's promising "2021" contemporary-music series; and the second installment in Gardiner's Schumann cycle, with the conductor making the rare dual U.S. appearance with Beethoven concerts in May in Los Angeles and with Schumann in July in New York.

The goal isn't to translate Deutsche Grammophon into 'American' as much as it is to "carry the torch for the label and its artists in a way that makes the home office proud," Imperato insists. "Plus, while it's true that the U.S. is a market with little familiarity with classical music, that presents not only a challenge but an opportunity. And I prefer to focus on the opportunity, which is being the world's most underexploited classical market." ■



From the top: John Eliot Gardiner, Maria João Pires, Anne-Sophie Mutter and Myung-Whan Chung

Albert Imperato





# The Critic's New

At the suggestion of Chris Roberts, the president of PolyGram Classics & Jazz, *Billboard* commissioned noted British classical critic and author Norman Lebrecht to offer his perspective of the Deutsche Grammophon centenary.

## By Norman Lebrecht

**I**NDONOR—For an industry that measures artistic progress in gold and platinum, the record business is hopeless at celebrating its own milestones. EMI's centenary last year was marked by a collapse of communications between popular and classical divisions, with the result that even well-intentioned outsiders were unable to decipher what on earth the company was about. In mid year, it appeared that chairman Sir Colin Southgate was trying to sell up to the whizkiddies at Seagram and the "glorious tradition" of EMI was put nicely into perspective as an overpriced bargaining chip.

Deutsche Grammophon, in its centenary year, finds itself in a similar quandary—though for different reasons. A more tightly focused company could scarcely be imagined, dealing as it does in a purist model of classical music—none of the crossover smash, movie tracks, minimalism and ethnic primitivism that have muddied the lists of its competitors. DG, with its bright yellow shield, occupies the recognized summits of Western sonic invention: the three Bs and all that flows therefrom.

In the past decade, however, cerebral sumptuousness has been condemned by the PC-lobby as wickedly elitist, and DG has been struggling to strike a credible centenary note. The death in 1989 of its dominant conductor, Herbert von Karajan, removed a center of gravitas and sense of purpose. The sale of the label's parent company, PolyGram, earlier this year to Seagram introduced a cloud of uncertainty. We know what DG used to be. What it is now, and might become tomorrow, is an issue that concerns not only the label itself but the entire classical spectrum.

For DG is more than just a market leader in classical recording. It has, over two generations, been the benchmark and barometer of classical fortunes. Even in the recessionary 1970s, when the label was last put up for sale, it exuded the confidence of strong convictions. New releases and reissues alike were strategically packaged, designed to lure notes pitched an inch and a half above middlebrow to make the consumer feel both slightly inferior and aspirational. Artistic content and sound quality were uniformly excellent. DG's Bach or Mozart may not have been the most thrilling on record, but the Saturday rock-browser reckoned it the most reliable, whether for personal reference or as a seasonal gift.

Within the industry, this self-assurance was widely envied and never equalled. It stemmed from the exigency of renewal in a defeated Germany. DG, which had tied the Nazi line to the point of reviving St. Matthew's Passion, cranked back into action in 1947 with Bach recordings on Baroque organs and Berlin concerts under the deceptively serene conducting of Erno Freysz and Eugen Jochum. By the time Karajan joined the label in 1959 as chief conductor of the Berlin Philharmonic, DG was prosperous enough under Siemens and Phillips' joint ownership to spearhead his drive for world conquest.

### "THE WORLD'S GREATEST CONDUCTOR"

Karajan commanded the central repertoire and recorded it over and over again in ever-improving technology, five times in varied media for the Beethoven symphonies. His enthusiasm for electronics was projected as dynamism, though it was, in fact, the hallmark of caution and conservatism.

So long as Karajan kept rolling, DG knew no other god. He accounted for one-third of the label's output and put all other artists in the shade. But, when Karajan entered his long decline, DG executives long trained in syncretism failed to appreciate that his death would leave not a hiatus, but a wasteland. Having promoted one man for 30 years as "the world's greatest conductor," DG had undermined the viability of any successor.

Claudio Abbado, elected in Berlin, was not cut out to be

a flag-bearer. Abbado split his recording loyalties with Sony, and, when he decided last year to quit the orchestra, DG, which had just signed him to an extended contract, was among the last to be told.

For central authority, the label relied increasingly on Pierre Boulez, doyen of ascetic modernism. Boulez was big in Japan, chic in Vienna and something of a catch in Chicago. But to the 20-somethings that DG needed to lure into a habit of disc-buying, the Frenchman was a busted flush. As a composer, he had not produced a new work for 19 years. As a maestro, he hobnobbed with world leaders and was no magnet for youth.

If DG was to rebuild a future, it needed time to develop raw talents like the conductor Christian Thielemann and the pianist Gianluca Cascioli. But time was on no one's side in the nervous '90s, as sales crashed and new artists were given just two discs to prove their mettle. In the fire-sale of falling stars, DG demented fewer bodies than its PolyGram sisters, Decca and Philips, but it suffered heavier blows to morale.

### GERMAN LABOR, AMERICAN SOPRANOS

Restructuring his stable, PolyGram's president of classics and jazz, Chris Roberts, reserved the reputational high ground for Deutsche Grammophon and refused to let it dabble in the kind of movie auctions that netted Sony Classical 25 million sales for "Titanic." Corporate-level support, however, was not matched by Harburg-level thrust. Three presents in six years failed to provide lift-off. A planned move to Berlin, cutting staff by one-third, got bogged down in German labor laws. Huge contracts with American sopranos and conductors paid low dividends in U.S. sales.

An air of sameness and safety settled upon the label. The centenary package contained no surprises. Apart from the bearish baritone Bryn Terfel and the Russian conductor Mikhail Pletner, who was hailed out '90 charisma. While Kissin played on BMG and Bartoli sang on Decca, DG looked weary and confused, stripped of its greatest asset, serene confidence.

All of which poses mortal danger, not to the label alone but to the industry as a whole. For there has never been a time in 100 years of recording when the world had greater need of a strong DG. Month by month, the protective barriers between refined and commercial art are being kicked down by born-yesterday label bosses. Sony has become classical in name only, a movies-and-crossover label. EMI-Angel is home to Vanessa-Mae and Linda Brava, one fiddling in see-through swimwear, the other as a Playboy centerfold. Warner is stuck with non-sell masters. Decca-London has been leached by job losses.

For classical recording to recover in the midst of world recession, it needs a market leader to rearticulate core values—screening the gold or platinum movies and sugarcum composers whose gilded confections insult musical intelligence. If serious music is to endure as a consumer commodity, it will need rediscover pride, passion and dynamism, and to be selling free rides on the passing bandwagons of pop fashion.

This, then, is Deutsche Grammophon's challenge as it moves beyond its centenary. Cancel the bouquets. Forget the gold and platinum. Get the label back into the room and get storming. Antichrist us, for goodness' sake: make the old sound new again. Now, that would be a birthday treat worth celebrating. ■

Norman Lebrecht is music columnist of the London Daily Telegraph and best-selling author of "The Maestro Myth" (1991) and "Who Killed Classical Music?" (1997).

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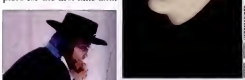
## THE BILLBOARD EXECUTIVE INTERVIEW

Continued from page DG-3

been a DG artist for nine years, or somebody like bass-baritone Bryn Terfel or pianist Gianluca Cascioli. We've never been afraid to sign young soloists and conductors and will certainly go on this way. It's important, however, for the long-term future of artists and the company, not to try and make children into stars, then drop them to take up the next prodigy that comes along. We aim to develop the artists' long-term career.

**Do you think that too much emphasis has been placed on star names within the classical business? Or is there still room for new recordings of mainstream classical works by the best performers of the day?**

Much of the coverage of classical music in the newspapers concentrates on new or unusual repertoire, not on artists. I don't understand why people believe that anybody can record a piece for the first time and,



Bryn Terfel as Leporello

just because it's on CD, it must be a good performance. That's an argument for the stupid. I think it's so important for audiences to listen to great works time and again, which is why interpretations of those works by really wonderful performers still matter.

Once people have experienced the intimate relationship between performer and an audience, they then want to compare his or her interpretations with those of others. We have always been committed to working with the leading artists of the age, which is why our catalog is so valuable. The challenge for us is to find artists and choose repertoire with them that leads to unique experiences.

**What about when that process of matching artists and repertoire goes wrong, as it can so easily do in recordings of large symphonies or large operas?**

The fact that there's less money available for recordings today has advantages, because it means you have to make careful choices. We



have to produce big projects with at least one concert or opera promoters, which means that an understanding has already been established.

When an artist's performance before the microphone to record. Of course, it's not possible to guarantee that every recording will win awards, but it is our aim to produce outstanding interpretations, in which artists can make their point.

In many cases, our releases fulfill the wish of particular artists who have things to say, and there are always people who want to hear that. Anne-Sophie Mutter's new recording of the Beethoven Violin Concerto, which she has already recorded for us before, was one of the most successful DG disc last year. No matter what critics think, that is a fact. We read about recordings where only a few hundred are sold worldwide, which gives the completely wrong impression that classical music is dead.

At Deutsche Grammophon, there is never a case where we don't measure sales in thousands. Although 40,000 or 80,000 may not compare well with CD sales from earlier years, it still means that these are important recordings. ■

## Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by:

TIME	LAST	TIME	ARTIST	REPORT & NUMBER/CONTRIBUTING LABEL	TITLE
1	5		<b>SOUNDTRACK</b>	<b>No. 1</b>	
			THE PRINCE OF EGYPT	1998/SONY	TOUCHED BY AN ANGEL: THE ALBUM
2	3	10	<b>VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA</b>	1998/SONY	WALKING THROUGH HEAVEN — A CHORUS COLLECTION
3	2	10	<b>JOHN FRANKLIN</b>	1998/SONY	THE NU NATION PROJECT
4	3	5	<b>SOUNDTRACK</b>	DREAMWORKS SOUND/PROVIDENT	THE PRINCE OF EGYPT
5	4	7	<b>VARIOUS ARTISTS</b>	1998/SONY	THE PRINCE OF EGYPT — INSPIRATIONAL SONGS
6	7	8	<b>MICHAEL W. SMITH</b>	1998/SONY	CHRISTMAS TIME
7	3	3	<b>SOUNDTRACK</b>	DREAMWORKS SOUND/PROVIDENT	THE PRINCE OF EGYPT — INSPIRATIONAL SONGS
8	3	3	<b>SOUNDTRACK</b>	DREAMWORKS SOUND/PROVIDENT	THE PRINCE OF EGYPT — INSPIRATIONAL SONGS
9	3	11	<b>DC TALK</b>	1998/SONY	SUPERNATURAL
10	18	10	<b>POINT OF GARDEN</b>	SONG 5:44	STEADY ON
11	23	10	<b>NEWSBOYS</b>	STAR SONG DISCORDANCE	STEP UP TO THE MICROPHONE
12	17	17	<b>VARIOUS ARTISTS</b>	1998/SONY	SONGS 4 — FEEL THE POWER!
13	16	27	<b>JACI VELASQUEZ</b>	1998/SONY	JACI VELASQUEZ
14	16	65	<b>LEANN RIMES</b>	1998/SONY	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
15	16	37	<b>REBECCA ST. JAMES</b>	1998/SONY	PRAY
16	18	12	<b>MICHAEL W. SMITH</b>	1998/SONY	LIVE THE LIFE
17	11	11	<b>TRIN-TEE WOOD</b>	1998/SONY	TRIN-TEE WOOD
18	23	5	<b>CITE WINEANS</b>	1998/SONY	HIS GIFT
19	8	8	<b>BILL GAITHER &amp; THE GOSPEL VOCAL BAND</b>	1998/SONY	LET IT HAPPEN
20	32	2	<b>MILLER</b>	1998/SONY	LET IT HAPPEN
21	4	4	<b>T.D. JAMES WITH THE POTTER'S HOUSE MASS CHOIR</b>	1998/SONY	LIVE FROM THE POTTER'S HOUSE
22	15	17	<b>VARIOUS ARTISTS</b>	1998/SONY	SONGS 4 — FEEL THE POWER!
23	7	5	<b>RAY BOLTZ</b>	1998/SONY	HONOR AND GLORY
24	24	23	<b>RICH MULLINS AND A RAGAMUFFIN BAND</b>	1998/SONY	THE JESUS RECORD
25	27	3	<b>MICHAEL CARD</b>	1998/SONY	STANDWIDER: A CELTIC EXPERIMENT ACROSS TIME
26	7	8	<b>BURLAP TO CASHMERE</b>	1998/SONY	ANYBODY OUT THERE?
27	45	45	<b>CARMAN</b>	1998/SONY	MISSION 3:16
28	18	18	<b>AVARON</b>	1998/SONY	A MAZE OF GARDEN
29	32	3	<b>KATHY TROCCOLI</b>	1998/SONY	CORNER OF EDEN
30	4	4	<b>VARIOUS ARTISTS</b>	1998/SONY	SONGS 4 — FEEL THE POWER!
31	36	10	<b>BOB CARLISLE</b>	1998/SONY	STORIES FROM THE HEART
32	13	13	<b>THE W'S</b>	1998/SONY	FOURTH FROM THE LAST
33	33	33	<b>STEVEN CURTIS CHAPMAN</b>	1998/SONY	GREATEST HITS
34	4	4	<b>EDEN'S BRIDGE</b>	1998/SONY	CELTIC CHRISTMAS
35	RE-ENTER	35	<b>VARIOUS ARTISTS</b>	1998/SONY	SONGS 4 — FEEL THE POWER!
36	32	12	<b>CHRIS CRETE</b>	1998/SONY	LIST THE EDGES
37	8	8	<b>VARIOUS ARTISTS</b>	1998/SONY	SONGS 4 — FEEL THE POWER!
38	25	5	<b>FIVE HIGH PRIDE</b>	1998/SONY	QUANTITY 5:01 (EP)
39	RE-ENTER	39	<b>MICHAEL CRAWFORD</b>	1998/SONY	ON EAGLES' WINGS
40	39	4	<b>FFH</b>	1998/SONY	I WANT TO BE LIKE YOU

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All figures are based on cassette and CD. \*After six indicates vinyl available. ■ Indicates card or present membership. © 1998, Billboard/BPI Communications.

## Artists & Music

includes some creative medleys, such as "Sing We Now Of Christmas/O Come O Come Emmanuel/Emmanuel" and "Away In A Manger/Child In The Manger," as well as such Smitty originals as "Hope Of Israel" and the beautiful "Welcome To Our World," penned by **Chris Rice**. Fans can catch Smith performing his holiday offerings on **Amy Grant's** Christmas tour, which also features **CeCe Winans**. Remaining dates on the tour are set for Phoenix; Anaheim, Calif.; Sacramento, Calif.; Portland, Ore.; and Seattle. Smith is also getting airplay on AC radio this month with "The Love Of My Life," a collaboration with **Jim Brickman**.

In other Reunion news, look for "Christmas Memories With Gary Chapman," a holiday special airing on multiple dates on the Family Net and Odyssey networks. Guests include John Berry, Yolanda Adams, Collin Raye (a Sony Nashville artist, Raye may soon be signing with a Christian label for representation on the Christian music scene), and the duo of the Christmas-taking his Christmas album "The Gift" to the Christian Bookellers Assn. market this holiday season). Carolyn Arends and LaPhae, a new Reunion duo comprising 17-year-old Phillip and his 15-year-old sister Natalie... Kathy Troccoli plans to release a Christmas album next year on Reunion... Also don't miss Reunion's tribute album to Rich Mullins, "Whatever God's Got: A Tribute To Rich Mullins," which features a host of Reunion's most popular acts, including Kevin, Arends, Rich, Cars of Clay, Billy Sprague, Keith Mas, Billy Crockett, and others.

**CH-CH-CHANGES:** Deborah Schnelle, a founding member of Star Song vocal trio **Sierra**, has announced she's leaving the group, effective Jan. 30. Schnelle attributes her departure to "the rigors of road life." She will continue to work with Sierra in the role of finance administrator. Schnelle and her current accounting partner, **Chuck Weber**, plan to establish a full-service accounting and bookkeeping firm. Remaining Sierra members **Wendi Foy Green** and **Jennifer Hendrix** will continue with the group but have yet to announce a replacement for Schnelle.

In the Southern gospel community, **Brian Free of Brian Free & Assurance** has decided to embark on a solo career beginning Dec. 30 with a two-piece band comprising a piano player and his eldest son, **Ricky**, on drums. "This is something I've been thinking and praying about for a couple of years now, and I felt like this was what the Lord wanted me to do and where he was leading my ministry," says Free. "I'll be doing the same things I've been doing, but as a soloist. I'll still feature songs like 'For God So Loved,' 'He Thought Of Me,' and 'Looking For A City' . . . I really am looking forward to performing with a live band."

**FOURTH-QUARTER WRAP-UP:** One of the continual frustrations we journalists face is a shortage of space. This fall and winter in particular, there have been so many albums to write about, and break-in news has prevented some key releases from being featured in *Higher Ground*. Since this is the last column for 2011, I just can't let the year go by without calling attention to the work of Ken Caillat. One of the projects which spotlight the work of one of Christian music's pioneering voices. Before his death in a July 1982 plane crash, **Green** had already amassed a substantial body of work. The four-CD collection features albums on the major themes of **Green's** ministry: worship, evangelism, and devotion. The first two volumes of the projects are titled "Oh Lord You're Beautiful: Songs Of Worship," "Make My Life A Prayer To You: Songs Of Devotion," "Because Of You: Songs Of Testimony," and "Here I Am: Songs Of Evangelism." Each album includes at least three previously unreleased concert versions of **Green's** most well-known songs, as well as

Sparrow Records is offering "The Songs Of Keith Green Series" at \$9.99 for CD and \$7.99 for cassette.

fans can expect the rere-

# HIGHER

by Deborah Evans Price

**M**AYS' DEPARTURES: Well, it's official. Star Song senior VP of A&R **John Mays** is leaving the company. EMI Christian Music Group announced a couple weeks ago (Billboard, Dec. 5) that Star Song would become an imprint focusing on content recordings and church resource product. Sparrow Label Group president **Peter Wolk** said at the time that Star Song staff would be moved to the Sparrow label. Star Song VP of art direction **John Mays** and his wife **Janet** are leaving. Star Song personnel will be absorbed into Sparrow; however, Mays' contract with EMI was up, and he has decided to move on. At press time, Mays didn't have a definite landing place in the wake of his departure, but he says that "there are several possibilities that have already crept up that are exciting to consider . . . I know I have a lot of things going on in my heart but I have a vision for Honeyz. It makes me think my best fast just to think about it."

I know that I speak for a majority of folks in the contemporary Christian music industry when I say that I will be anxiously awaiting Mays' next move. Throughout his years in the business, he's proved to be a man with a gift for finding and nurturing exceptional talent (Cindy Morgan and Point Of Grace while at Word and, most recently, Nichole Nordeman at Star Song). His integrity, compassionate heart, and sense of humor are a wonderful package that some lucky company will surely prize.

What is very disappointing is losing the possibility of what Star Song could have grown into, given all that it had been accomplishing. The past year at Star Song showed a steady growth in artistic vision. The Swedish duo, The Cardigans, had been the first all-time Swedish act to make the industry by storm, and the most-talked-about new artist in the industry, and "Experiencing God" is a wonderful project. It's disquieting to look at the label now and realize the meaning of the phrase "what might have been." York said in the aforementioned Billboard story that he felt it was time to make a change at Star Song, and distinctly different labels and that it was more financially prudent to make this change, and I can appreciate that. That still does not soften the blow of witnessing art losing another round to commerce. It's sad to see the label that was once the most interesting to have an imprint. That's one of the things many people feared when mainstream companies began acquiring Christian labels. Each label in the industry used to have a distinct personality. The recent homogenization of some of the contemporary Christian music industry's greatest assets is a tragedy, limiting this observation to CMMI is cause for remorse.

**T**ESH TO HOST DOVES: John Tesh has been named host of the Gospel Music Assn.'s Dove Awards. The 25th-anniversary show will be held March 24 at the Nashville Convention Center. In previous years, the show has been aired live on TVN; however, this year the show will be broadcast through syndication on various network affiliates and independent stations across the country. The show continues to be produced by Nashville-based High Five Productions and will be syndicated by Central City Production, Dallas, Nashville, Detroit, Atlanta, and Orlando, Fla. are among the 20 broadcast cities confirmed at press time. Look for the Dove Award nominees to be announced at a press conference Jan. 27.

**SOUNDS OF THE SEASON:** For those of you who haven't yet listened to Michael W. Smith's wonderful "Christmastime" album, be sure to check it out. It's a wonderful way to lift your spirits. The project

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# RMM VP/GM Exits; Havana Jazz Fest

**MARIN STEPS DOWN:** BILL MARIN has resigned as VP/GM of RMM. Marin's resignation takes effect Dec. 31. While thanking RMM president Ralph Mercado for the opportunity to head up the label "during RMM's most successful financial period these past three years," Marin says that he is leaving the label to pursue "the creative side" of the business.

"Working in the daily operations of a record label was quite an experience and a very fulfilling one for me," says Marin. "The next challenge is to get into the A&R area and get involved with the young Hispanic talent out there."

Though he was not more specific about his future, Marin does not rule out the possibility of starting up his own label.

Meanwhile, Marin's responsibilities will be divided among Debbie Mercado, national director of publicity; Vicente Hurbides, national director of sales and marketing; and Nelson Rodriguez, national director of promotions.

RMM has announced other appointments. The label has named José Raposo Northeast promoter. He previously was the label's audio/video engineer.

Replacing Raposo is Paul Pérez, who was RMM's Northeast retail merchandiser. Also, José Amoro has been promoted club promoter for the Northeast region. He was administrative assistant in the same department.

**JAZZ HABANERO:** Roy Har-



by John Lannert

grove, David Sánchez, and Michel Camilo are among the esteemed jazz players slated to take part in the Jazz Festival scheduled for Thursday (17) through Dec. 21 in Havana, Puerto Rico.

Directed by the celebrated Cuban jazz pianist Chucho Valdés, the jazz festival, now in its 13th year, will honor venerable U.S. jazz drummer Max Roach, who is expected to attend, according to officials of the Cuban Music Institute, organizer of the festival.

The Havana jazz festival has long served as a meeting- and jamming-place for U.S. and European jazz musicians and their Cuban counterparts. Among those on the bill this year are the latest incarnation of Valdés' seventh Cuban jazz fusion group Irakere; septuagenarian pianist Frank Emilio Flynn, a pioneer of *filin*, a Cuban jazz ballad style; and bluesy Cuban jazz vocalist/musician Bobby Carmon.

Nightly performances will take place at the Plaza Plaza Cultural Center in the Vedado section of Havana and at other venues around the city. Young talents will be signed to the intimate La Zorra and El Cuervo jazz clubs.

The hottest jams are expected to occur after hours in the bar of the Hotel Riviera or the Hotel Nacional, the latter of which was the site of a memorable musical encounter between Dizzy Gillespie and Cuban pianist Gonzalo Rubalcaba during one festival.

**STATISTICS BRIEFS:** *Felicitas* a WEA Latin pop/meringue star Olga Tañón and baseball idol Juan González, who defied the knot Dec. 7 in San Juan, Puerto Rico.

WEA Latina and Luaka Bop are going to jointly release Café Tacuba's next album, due to drop in March or April. Maribel Schumacher says WEA Latina is slated to drop the disc in the U.S. Latino market. After sales hit an as-yet-undetermined level, Luaka Bop will then take it to the other markets.

Jorge Pinos, VP of the William Morris Agency, says there is an appetizing slate of shows coming up next year, with scheduled statistics treks from Enrique Iglesias (first-quarter 1996), Juan Rodríguez (June 1996), Jon Secada (third-quarter 1996), and Shakira (fourth-quarter 1996).

In addition, Pinos notes that he is preparing the farewell tour for La Mafia, which is slated to take place (Continued on page 44)

## Hot Latin Tracks™

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PRODUCER (S)
1	1	3	CHAYANNE	No. 1	● OLGA TAÑÓN
2	2	2	ENRIQUE IGLESIAS	● ESPERANZA	● ENRIQUE IGLESIAS & GUSTAVO DANTAS RAMOS
3	7	19	JUAN LUIS GUERRA	GREATEST GAINER	● MI PC
4	6	7	TIJERAS DEL NORTE	● JAMBERTIN EN CRETE	● JAMBERTIN EN CRETE
5	4	4	OLGA TAÑÓN	● TIJERAS DEL NORTE	● TIJERAS DEL NORTE
6	3	1	SHAKIRA	● TIGRA, SORDOMUDA	● TIGRA, SORDOMUDA
7	9	15	GRUPO LIMITE	● LA OTRA PARTE DEL AMOR	● LA OTRA PARTE DEL AMOR
8	5	15	LOS TEMERARIOS	● COMO TE RECUPERO	● COMO TE RECUPERO
9	8	6	MUARES WITH LUCERO	● EL PRIVILEGIO DE AMAR	● EL PRIVILEGIO DE AMAR
10	18	18	JOSE FELICIANO	● ME HAS	● ME HAS
11	12	8	PEPE AGUILAR	● POR MUESTRAS COMO TU	● POR MUESTRAS COMO TU
12	10	21	VICTOR MANUELLE	● QUE HABRIA SIO DE MI	● QUE HABRIA SIO DE MI
13	24	30	GISELLE	● DAME UN BESO	● DAME UN BESO
14	NEW	1	VICTOR MANUELLE & ELVIS CRESPO	● EL CUERPO ME PIDE	● EL CUERPO ME PIDE
15	15	16	ALICANDRO FERNANDEZ	● YO NACI PARA AMARTE	● YO NACI PARA AMARTE
16	11	11	KARIS	● TUS OJOS SON	● TUS OJOS SON
17	21	26	PELO FERNANDEZ	● DIRECTO AL CORAZON	● DIRECTO AL CORAZON
18	17	13	PELO FERNANDEZ	● DIRECTO AL CORAZON	● DIRECTO AL CORAZON
19	16	9	MICHAEL STUART	● NINA BELLA	● NINA BELLA
20	14	10	VICTOR FERNANDEZ	● ME VOTA A QUIEN EN EL MEDIO	● ME VOTA A QUIEN EN EL MEDIO
21	19	14	FRANKIE NEGRON	● AGUA PASA	● AGUA PASA
22	20	23	LOS MESMOS	● QUE BASTA	● QUE BASTA
23	25	34	LUIS FONSI	● OMI COMO	● OMI COMO
24	27	25	LA MARTA	● A REVENIR VAMOS	● A REVENIR VAMOS
25	25	32	GRUPO BRYNOS	● EN CHANTERONDE	● EN CHANTERONDE
26	23	24	ELVIS CRESPO	● DISA RECORDS	● DISA RECORDS
27	22	22	LOS TUCANES DE TUJANA	● HOTEL CORAZON	● HOTEL CORAZON
28	13	14	MILLY QUEZADA WITH ELVIS CRESPO	● PARA DARTAR MI VIDA	● PARA DARTAR MI VIDA
29	RE-ENTRY	30	TONO ROSARIO	● FAVORITO	● FAVORITO
30	—	7	JARABE DE PALO	● EL BOSQUE DE PALO	● EL BOSQUE DE PALO
31	NEW	1	ERNE BERMUDEZ	● DEJAME EXPLICARTE	● DEJAME EXPLICARTE
32	NEW	1	GRUPO MANIA	● POR MUESTRAS COMO TU	● POR MUESTRAS COMO TU
33	RE-ENTRY	3	RICKY MARTIN	● SI ME PAPA SE GUATIRA	● SI ME PAPA SE GUATIRA
34	NEW	1	DOMINGO QUINONES	● SI ME PAPA SE GUATIRA	● SI ME PAPA SE GUATIRA
35	31	37	LOS TIJERES DEL NORTE	● ME VOY DE FIESTA HOY	● ME VOY DE FIESTA HOY
36	NEW	1	MELINA LEON	● ME VOY DE FIESTA HOY	● ME VOY DE FIESTA HOY
37	RE-ENTRY	2	ANA GABRIEL	● ME EQUIVOCQUE CONTIGO	● ME EQUIVOCQUE CONTIGO
38	NEW	1	BANCA EL RECCORD	● PENAS TRAIGO FENIA	● PENAS TRAIGO FENIA
39	NEW	1	FRANKIE NEGRON	● QUEDERO SER	● QUEDERO SER
40	40	28	LOS ANGELES AZULES	● ME VOTA A QUIEN EN EL MEDIO	● ME VOTA A QUIEN EN EL MEDIO

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36

ME VOY DE FIESTA HOY (Una vez más)  
36 MI PC (New)  
37 TIJERAS DEL NORTE (Una vez más)  
38 LA OTRA PARTE DEL AMOR (New)  
39 PARA DARTAR MI VIDA (New)  
40 PENAS TRAIGO FENIA (De Luna, BME)  
41 TIJERAS DEL NORTE (New)  
42 PARA DARTAR MI VIDA (New)  
43 TIJERAS DEL NORTE (New)  
44 TIJERAS DEL NORTE (New)  
45 TIJERAS DEL NORTE (New)  
46 TIJERAS DEL NORTE (New)  
47 TIJERAS DEL NORTE (New)  
48 TIJERAS DEL NORTE (New)  
49 TIJERAS DEL NORTE (New)  
50 TIJERAS DEL NORTE (New)

POP

TROPICAL/SALSA

REGIONAL MEXICAN

13 STATIONS

17 STATIONS

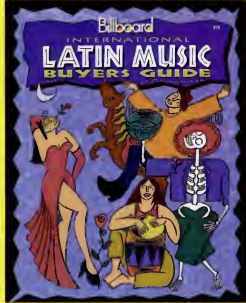
46 STATIONS

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OLGA TAÑÓN  
SHAKIRA  
GRUPO LIMITE  
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MUARES WITH LUCERO  
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PEPE AGUILAR  
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GISELLE  
VICTOR MANUELLE & ELVIS CRESPO  
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# Billboard's 1998 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

The Definitive Reference Guide  
for the Latin Music Community



## Star Tejano Group La Mafia Announces Split, Final Plans

BY RAMIRO BURR

SAN ANTONIO—La Mafia may be on the verge of parting ways, but the star Tejano act from Houston has a little unfinished business to take care of in 1999.

The sextet, which is taking a break in December and January, is slated to play a farewell tour of the U.S. next month. In addition, La Mafia owns its label, Sony Discos, one more album.

Ray Martínez, VP of Tejano sales for Sony Discos, says the album is due by next September.

"All they have is one single so far," says Martínez, who adds that the album hasn't yet been named.

La Mafia's breakup, announced during a press conference Dec. 3 in Houston, did not surprise the U.S. Latino record industry. There had

been intermittent speculation for the past several years that the band—formed in 1978 as Los Mirasoles—was going to separate.

At the press conference, La Mafia front man Oscar De La Rosa said that it was difficult to leave the group. He noted, however, that extensive road tours and a desire for an artistic change prompted the split.

"It just started getting to a point to where it was work, and it wasn't what music anymore," said De La Rosa, who plans to move to Miami and start a career as a solo pop singer. Future plans for the other band members are not known, although the band's keyboardist/producer Mando Lichtenberger Jr. likely will continue helming album projects. Rounding out the group is De La Rosa's brother Leonard González (guitar), David De La Garza (keyboards), Tim Ruiz (bass), and Michael Aguilar (drums).

Arguably one of the most prosperous groups in the Tejano genre, La Mafia began to successfully gravitate toward a pop/ballad sound in the early '90s when it signed with Sony Discos.

La Mafia notched four chart-topping singles on Hot Latin Tracks in 1993 and '94. But the band enjoyed less success in recent years on both Hot Latin Tracks and The Billboard Latin 50.

La Mafia's latest release, "Euforia," exited The Billboard Latin 50 after only 10 weeks. The album's leadoff ballad single, "Fido," reached No. 11 on Hot Latin Tracks.

## THE Billboard Latin 50™

Compiled from a national survey of retail stores and track sales reports collected, compiled, and produced by **SONY DISCOS**

		WEEKS ON CHART	LAST WEEK	ARTIST	IMPORT & NUMBER/CONTRIBUTING LABEL	TITLE
No. 1						
1	1	11	SHAKIRA	SONY DISCOS 67362	#1 4 weeks at No. 1	DONDE ESTÁN LOS LAZOS?
2	3	11	ENRIQUE IGLESIAS	FONOVISIA 080002		COSAS DEL AMOR
3	2	6	OLGA TANON	WEA LATINA 2034	#1	TE ACORDARAS DE MI
4	4	34	ELVIS CRESPO	SONY DISCOS 6364	#1	SUENTE
5	5	9	JULIO IGLESIAS	COLUMBIA 69577		MY LIFE: THE GREATEST HITS
GREATEST GAINER						
6	7	9	CHAYANNE	SONY DISCOS 62444	#1	ATADO A TU AMOR
7	6	43	RICKY MARTIN	SONY DISCOS 62453		VUELVE
8	5	17	SOLIMARTIN	SONY DISCOS 62453		DANCE WITH ME
9	1	3	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	LOS MAS BUSCADOS
10	13	63	BLUM VERN SOCIAL CLUB	WEA DISCOS/WEA 74766	#1	BLUM VERN SOCIAL CLUB
HOT SHOT DEBUT						
11	NEW	1	VICO C	EMERSON 1951	100M NEW	AQUEL QUE HABIA MUERTO
12	18	41	MANA	WEA LATINA 20430		SUENOS LINDOS
13	12	53	ALEJANDRO SANCHEZ	WEA LATINA 2034	#1	MÁS
14	20	22	VICENTE FERNANDEZ	SONY DISCOS 62713	#1	ENTRE EL AMOR Y YO
15	14	63	ALEJANDRO FERNANDEZ	SONY DISCOS 62714	#1	ME ESTOY ENAMORANDO
16	22	17	GISSY KING	MONSTERMUSIC 758104		CANTOS DE AMOR
17	25	2	VARIOUS ARTISTS	SONY DISCOS 60912		TARJETA DE NAVEGAD. VOL. 2
18	11	5	LOS TEMERARIOS	FONOVISIA 8278		15 EXITOS PARA SIEMPRE
19	19	57	MARC ANTHONY	SONY DISCOS 62136		CONTRA LA CORRIENTE
20	23	10	GISSIELE	AROLA 070001	NEW	ATAACA
21	17	4	DI BLASIO ANGELO	RECORDED MUSIC		DESE MECHICO
22	16	26	CHARLIE ZAA	SONOLAR 827659	SONY DISCOS	UN SEGUNDO SENTIMIENTO
23	21	5	FEY	SONY DISCOS 62738		EL COLOR DE LOS SUEÑOS
24	18	20	TONO ROSARIO	WEA/WEA 24324	WEA LATINA	EXCLUSIVO
25	25	7	GRUPO LIMITE	MONSTERMUSIC/SONY DISCOS		DE CORAZON A CORAZON
26	25	3	KARIS	EMI 19039	NEW	YO VOY FOR TI
27	18	10	FRANKIE RUZ	RECORDED MUSIC	SONY DISCOS	NO ME COMPARAS
28	28	8	VARIOUS ARTISTS	SONY DISCOS 62713		MERENHITS '99
29	28	7	JULIO IGLESIAS	SONY DISCOS 62871		MI VIDA-GRANDES EXITOS
30	32	10	VICTOR MANUELLE	SONY DISCOS 62711	#1	FRONIAS
31	36	35	SELENA	EMI LATIN 19410		ANTHOLOGY
32	27	6	JOSE FELICIANO	RECORDED MUSIC	SONY DISCOS	SEÑOR DOLORE
33	17	15	LOS MIGUEL	WEA LATINA 2045		TODOS LOS RINOS
34	38	8	MILLY QUEZADA	SONY DISCOS 62913		VIVE
35	37	8	MICHAEL SÁLCAGO	SONY DISCOS 62913		PURO FUELO
36	40	8	JENNIFER Y LOS JETZ	EMI LATIN 19039	#1	MARIPOSA
37	32	12	LOS SUPER SEVEN	SONY MANUELLE/RECORDED MUSIC		LOS SUPER SEVEN
38	42	24	ALABINA	RECORDED MUSIC	4014	THE ALBUM II
39	42	24	JARABE DE PALO	EMI LATIN 19132		LA FLACA
40	37	23	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	AMOR PLATONICO
41	NEW	1	JERRY RIVERA	SONY DISCOS 60912		DE OTRA MANERA
42	38	15	FRANKIE RUZ	RECORDED MUSIC/SONY DISCOS		NACIMIENTO Y REDESCUBRIMIENTO
43	46	14	CONJUNTO PRIMAVERA	FONOVISIA 1958		NECESITO DECIRTE
44	45	25	OZUMATU	ALLA SONORES	SONY MONSTERMUSIC	OZUMATU
45	45	1	RICARDO ARJONA	SONY DISCOS 62713	#1	SIN DONDE A TERCEROS
46	41	3	LAURA PAULINI	WEA LATINA 19735		MI RESPUESTA
47	41	3	BANDA MAGUIE	SONY DISCOS 62713	#1	EXITOS EN VIVO
48	43	34	PEPE AGUILAR	MUSICA DE MEXICO		CON MARIACHI
49	NEW	1	RUBEN GONZALEZ	WEA/SONY DISCOS 74766		INTRODUCING RUBEN GONZALEZ
50	RE-ENTRY	1	LUIS MIGUEL	WEA LATINA 19736		ROMANCES
POP						
1	1	11	SHAKIRA	SONY DISCOS 67362	#1 4 weeks at No. 1	DONDE ESTÁN LOS LAZOS?
2	2	11	ENRIQUE IGLESIAS	FONOVISIA 080002		COSAS DEL AMOR
3	3	11	OLGA TANON	WEA LATINA 2034	#1	TE ACORDARAS DE MI
4	4	34	ELVIS CRESPO	SONY DISCOS 6364	#1	SUENOS LINDOS
5	5	9	JULIO IGLESIAS	COLUMBIA 69577		MY LIFE, THE GREATEST HITS
6	6	9	CHAYANNE	SONY DISCOS 62444	#1	ATADO A TU AMOR
7	7	43	RICKY MARTIN	SONY DISCOS 62453		VUELVE
8	5	17	SOLIMARTIN	SONY DISCOS 62453		DANCE WITH ME
9	1	3	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	LOS MAS BUSCADOS
10	13	63	BLUM VERN SOCIAL CLUB	WEA DISCOS/WEA 74766	#1	BLUM VERN SOCIAL CLUB
TROPICAL/SALSA						
1	1	11	ELVIS CRESPO	SONY DISCOS 6364	#1	SUENOS LINDOS
2	2	11	ENRIQUE IGLESIAS	FONOVISIA 080002		COSAS DEL AMOR
3	3	11	OLGA TANON	WEA LATINA 2034	#1	TE ACORDARAS DE MI
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10	13	63	BLUM VERN SOCIAL CLUB	WEA DISCOS/WEA 74766	#1	BLUM VERN SOCIAL CLUB
REGIONAL MEXICAN						
1	1	11	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	LOS MAS BUSCADOS
2	2	11	ENRIQUE IGLESIAS	FONOVISIA 080002		COSAS DEL AMOR
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14	20	22	VICENTE FERNANDEZ	SONY DISCOS 62713	#1	ENTRE EL AMOR Y YO
15	14	63	ALEJANDRO FERNANDEZ	SONY DISCOS 62714	#1	ME ESTOY ENAMORANDO
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29	28	7	JULIO IGLESIAS	SONY DISCOS 62871		MI VIDA-GRANDES EXITOS
30	32	10	VICTOR MANUELLE	SONY DISCOS 62711	#1	FRONIAS
31	36	35	SELENA	EMI LATIN 19410		ANTHOLOGY
32	27	6	JOSE FELICIANO	RECORDED MUSIC	SONY DISCOS	SEÑOR DOLORE
33	17	15	LOS MIGUEL	WEA LATINA 2045		TODOS LOS RINOS
34	38	8	MILLY QUEZADA	SONY DISCOS 62913		VIVE
35	37	8	MICHAEL SÁLCAGO	SONY DISCOS 62913		PURO FUELO
36	40	8	JENNIFER Y LOS JETZ	EMI LATIN 19039	#1	MARIPOSA
37	32	12	LOS SUPER SEVEN	SONY MANUELLE/RECORDED MUSIC		LOS SUPER SEVEN
38	42	24	ALABINA	RECORDED MUSIC	4014	THE ALBUM II
39	42	24	JARABE DE PALO	EMI LATIN 19132		LA FLACA
40	37	23	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	AMOR PLATONICO
41	NEW	1	JERRY RIVERA	SONY DISCOS 60912		DE OTRA MANERA
42	38	15	FRANKIE RUZ	RECORDED MUSIC/SONY DISCOS		NACIMIENTO Y REDESCUBRIMIENTO
43	46	14	CONJUNTO PRIMAVERA	FONOVISIA 1958		NECESITO DECIRTE
44	45	25	OZUMATU	ALLA SONORES	SONY MONSTERMUSIC	OZUMATU
45	45	1	RICARDO ARJONA	SONY DISCOS 62713	#1	SIN DONDE A TERCEROS
46	41	3	LAURA PAULINI	WEA LATINA 19735		MI RESPUESTA
47	41	3	BANDA MAGUIE	SONY DISCOS 62713	#1	EXITOS EN VIVO
48	43	34	PEPE AGUILAR	MUSICA DE MEXICO		CON MARIACHI
49	NEW	1	RUBEN GONZALEZ	WEA/SONY DISCOS 74766		INTRODUCING RUBEN GONZALEZ
50	RE-ENTRY	1	LUIS MIGUEL	WEA LATINA 19736		ROMANCES
POP						
1	1	11	SHAKIRA	SONY DISCOS 67362	#1 4 weeks at No. 1	DONDE ESTÁN LOS LAZOS?
2	2	11	ENRIQUE IGLESIAS	FONOVISIA 080002		COSAS DEL AMOR
3	3	11	OLGA TANON	WEA LATINA 2034	#1	TE ACORDARAS DE MI
4	4	34	ELVIS CRESPO	SONY DISCOS 6364	#1	SUENOS LINDOS
5	5	9	JULIO IGLESIAS	COLUMBIA 69577		MY LIFE, THE GREATEST HITS
6	6	9	CHAYANNE	SONY DISCOS 62444	#1	ATADO A TU AMOR
7	7	43	RICKY MARTIN	SONY DISCOS 62453		VUELVE
8	5	17	SOLIMARTIN	SONY DISCOS 62453		DANCE WITH ME
9	1	3	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	LOS MAS BUSCADOS
10	13	63	BLUM VERN SOCIAL CLUB	WEA DISCOS/WEA 74766	#1	BLUM VERN SOCIAL CLUB
TROPICAL/SALSA						
1	1	11	ELVIS CRESPO	SONY DISCOS 6364	#1	SUENOS LINDOS
2	2	11	ENRIQUE IGLESIAS	FONOVISIA 080002		COSAS DEL AMOR
3	3	11	OLGA TANON	WEA LATINA 2034	#1	TE ACORDARAS DE MI
4	4	34	ELVIS CRESPO	SONY DISCOS 6364	#1	SUENOS LINDOS
5	5	9	JULIO IGLESIAS	COLUMBIA 69577		MY LIFE, THE GREATEST HITS
6	6	9	CHAYANNE	SONY DISCOS 62444	#1	ATADO A TU AMOR
7	7	43	RICKY MARTIN	SONY DISCOS 62453		VUELVE
8	5	17	SOLIMARTIN	SONY DISCOS 62453		DANCE WITH ME
9	1	3	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	LOS MAS BUSCADOS
10	13	63	BLUM VERN SOCIAL CLUB	WEA DISCOS/WEA 74766	#1	BLUM VERN SOCIAL CLUB
REGIONAL MEXICAN						
1	1	11	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	LOS MAS BUSCADOS
2	2	11	ENRIQUE IGLESIAS	FONOVISIA 080002		COSAS DEL AMOR
3	3	11	OLGA TANON	WEA LATINA 2034	#1	TE ACORDARAS DE MI
4	4	34	ELVIS CRESPO	SONY DISCOS 6364	#1	SUENOS LINDOS
5	5	9	JULIO IGLESIAS	COLUMBIA 69577		MY LIFE, THE GREATEST HITS
6	6	9	CHAYANNE	SONY DISCOS 62444	#1	ATADO A TU AMOR
7	7	43	RICKY MARTIN	SONY DISCOS 62453		VUELVE
8	5	17	SOLIMARTIN	SONY DISCOS 62453		DANCE WITH ME
9	1	3	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	LOS MAS BUSCADOS
10	13	63	BLUM VERN SOCIAL CLUB	WEA DISCOS/WEA 74766	#1	BLUM VERN SOCIAL CLUB
HOT SHOT DEBUT						
11	NEW	1	VICO C	EMERSON 1951	100M NEW	AQUEL QUE HABIA MUERTO
12	18	41	MANA	WEA LATINA 20430		SUENOS LINDOS
13	12	53	ALEJANDRO SANCHEZ	WEA LATINA 2034	#1	MÁS
14	20	22	VICENTE FERNANDEZ	SONY DISCOS 62713	#1	ENTRE EL AMOR Y YO
15	14	63	ALEJANDRO FERNANDEZ	SONY DISCOS 62714	#1	ME ESTOY ENAMORANDO
16	22	17	GISSY KING	MONSTERMUSIC 758104		CANTOS DE AMOR
17	25	2	VARIOUS ARTISTS	SONY DISCOS 60912		TARJETA DE NAVEGAD. VOL. 2
18	11	5	LOS TEMERARIOS	FONOVISIA 8278		15 EXITOS PARA SIEMPRE
19	19	57	MARC ANTHONY	SONY DISCOS 62136		CONTRA LA CORRIENTE
20	23	10	GISSIELE	AROLA 070001	NEW	ATAACA
21	17	4	DI BLASIO ANGELO	RECORDED MUSIC		DESE MECHICO
22	16	26	CHARLIE ZAA	SONOLAR 827659	SONY DISCOS	UN SEGUNDO SENTIMIENTO
23	21	5	FEY	SONY DISCOS 62738		EL COLOR DE LOS SUEÑOS
24	18	20	TONO ROSARIO	WEA/WEA 24324	WEA LATINA	EXCLUSIVO
25	25	7	GRUPO LIMITE	MONSTERMUSIC/SONY DISCOS		DE CORAZON A CORAZON
26	25	3	KARIS	EMI 19039	NEW	YO VOY FOR TI
27	18	10	FRANKIE RUZ	RECORDED MUSIC	SONY DISCOS	NO ME COMPARAS
28	28	8	VARIOUS ARTISTS	SONY DISCOS 62713		MERENHITS '99
29	28	7	JULIO IGLESIAS	SONY DISCOS 62871		MI VIDA-GRANDES EXITOS
30	32	10	VICTOR MANUELLE	SONY DISCOS 62711	#1	FRONIAS
31	36	35	SELENA	EMI LATIN 19410		ANTHOLOGY
32	27	6	JOSE FELICIANO	RECORDED MUSIC	SONY DISCOS	SEÑOR DOLORE
33	17	15	LOS MIGUEL	WEA LATINA 2045		TODOS LOS RINOS
34	38	8	MILLY QUEZADA	SONY DISCOS 62913		VIVE
35	37	8	MICHAEL SÁLCAGO	SONY DISCOS 62913		PURO FUELO
36	40	8	JENNIFER Y LOS JETZ	EMI LATIN 19039	#1	MARIPOSA
37	32	12	LOS SUPER SEVEN	SONY MANUELLE/RECORDED MUSIC		LOS SUPER SEVEN
38	42	24	ALABINA	RECORDED MUSIC	4014	THE ALBUM II
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40	37	23	LOS TUCANES DE TIJUANA	EMI LATIN 19039	#1	AMOR PLATONICO
41	NEW	1	JERRY RIVERA	SONY DISCOS 60912		DE OTRA MANERA
42	38	15	FRANKIE RUZ	RECORDED MUSIC/SONY DISCOS		NACIMIENTO Y REDESCUBRIMIENTO
43	46	14	CONJUNTO PRIMAVERA	FONOVISIA 1958		NECESITO DECIRTE
44	45	25	OZUMATU	ALLA SONORES	SONY MONSTERMUSIC	OZUMATU
45	45	1	RICARDO ARJONA	SONY DISCOS 62713	#1	SIN DONDE A TERCEROS
46	41	3	LAURA PAULINI	WEA LATINA 19735		MI RESPUESTA
47	41	3	BANDA MAGUIE	SONY DISCOS 62713	#1	EXITOS EN VIVO
48	43	34	PEPE AGUILAR	MUSICA DE MEXICO		CON MARIACHI
49	NEW	1	RUBEN GONZALEZ	WEA/SONY DISCOS 74766		INTRODUCING RUBEN GONZALEZ
50						

## Cakewalk Among Parties Developing AudioX Driver Spec

**C**AKEWALK, Event Electronics, and Digital Audio Labs are jointly proposing to introduce products that support the AudioX open-driver specification.

Proposed by Cambridge, Mass.-based software developer Cakewalk, AudioX enables audio software products to control the functionality of advanced PC audio cards.

A Cakewalk statement says, "While current Windows drivers provide a standard way for audio hardware and software to communicate, they do not accommodate higher-end capabilities like real-time digital signal processing (DSP), mixing, and synchronization to film or video. While a user may purchase a digital audio card with built-in DSP effects like reverb and chorus, there is no guarantee that available software will take advantage of those effects. Similarly, a customer buying audio recording software has no guarantee that it will take advantage of advanced features of a particular audio card."

Representatives from each of the four AudioX development partners praised the project's nonproprietary aspects. Cakewalk president/CEO Tom Cook says in the statement, "Everyone wins with AudioX. Buyers gain freedom to choose the best product for an application without regard for compatibility; software developers gain support for every current and future sound card; and sound-card manufacturers gain the ability to market to the universe of buyers."

Mac Takano, overseas marketing manager for Yamaha's Professional Audio Systems, adds, "One of our biggest challenges in the computer-based audio production market has been making sure there are enough software products that

support the digital mixing features we design into our audio cards. With AudioX, there is an efficient means of accessing our DSP technology through software."

Cakewalk and the AudioX development partners are careful to point out that their driver standard is compatible with existing streaming-audio driver technology, such as Win95 and NT drivers. (Although the first AudioX products will be Windows-based, the standard is compatible with the Macintosh platform as well.)

They also note that AudioX enhances those products by offering such features as SMPTE synchronization; varispeed; high-precision control over such parameters as volume, pan, mute, and solo; peak metering; dedicated DSP functions like EQ and reverb; patching of internal mixer channels to and from external converters or digital inputs; and bussing on a built-in digital mixer that includes pre- and post-fader sends and returns.

An AudioX developers meeting is scheduled for Jan. 29 at the Winter National Assn. of Music Merchandisers Show in Los Angeles. Besides software maker Cakewalk and diversified pro audio manufacturer Yamaha, Event Electronics makes monitoring systems, digital multi-track recorders, and mike preamps, among other products, and Digital Audio Labs designs and manufactures the CardD and V8 lines of PC hardware interfaces.

**ON THE BOULEVARD:** Back in the day, a mid-level recording studio could survive by doing demos, jingles, voice-overs, and the occasional label project. Today, with the proliferation of Adats, Mackies, and other inexpensive, high-performance gear, it takes ample measures of drive-



by Paul Verna

sification, imagination, and initiative to stay competitive in any region—be it a major hub like New York, Los Angeles, or Nashville or any of the thousands of small towns and suburbs that make up the fabric of middle America.

In one such suburb—New Milford, N.J.—Boulevard Production Specialists has carved a niche for itself by combining equipment rentals, sales, installations, facility design, and recording services into a streamlined operation run by twin brothers James and Anthony Cliffo and Mike Marri.

James, former manager of the New York Sam Ash store, oversees Boulevard's year-old sales unit, whose product line includes the Ames, Ashley, Audio Technica, Bose, Bogen, Calzone, Crown,

Crest, Community, Cloud Nine, EMI, EAW, Horizon, Middle Atlantic, Mackie, Ramax, Optokinetics, Speco, Yamaha Pro Audio, Vega Wireless, and Shure brands.

Anthony handles the live sound/PA, rental division, which specializes in sound reinforcement, lighting, and backline services for all manner of events, from concerts to corporate functions to mall entertainment.

The basement of Boulevard's headquarters at 280 Boulevard—once an 8-track demo studio where the Cliffo brothers and Marri cut tracks as musicians in the '70s—is now a full-service recording facility run by studio manager/chief engineer Gene Porfido. Among its gear are 16-track analog and 24-track Tascam DA-88 systems; a Midas Gbost 32-channel console; a custom Bantam patch bay; and API mike preamps, vintage tube compressors, and other vintage processing gear.

Recent Boulevard studio clients include former EMI Records artist Patti Rothberg, local indie act Fiffel, and Ours, a DreamWorks signing that is at

work on its debut album at Bearsville Studios with producer Steve Lillywhite.

Besides the Cliffos and Marri, Boulevard's staff includes foreman Eric Olsen, Porfido, and system engineer Jay Morgan—also a former Sam Ash employee.

James says business is booming throughout the New York metro area. "This whole area is exploding," he says. "We do the malls, the museums, the theaters, the boardrooms, the churches—you name it. And the sales operation is booming as well."

As busy as they are with Boulevard, the Cliffos and Marri still find time to play some 100 gigs a year as a self-contained rhythm section. (James plays mace, Anthony guitar, and Marri drums.)

As it plans such events as a Yamaha 02R surround-sound clinic and a New Year's Eve rental gig for the "Late Night With Conan O'Brien" show, Boulevard is entertaining various offers for New Year's Eve of 2000. "Everybody's gearing up for a big party," says James. "We'll be ready."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 12, 1998)

CATEGORY	HOT 100	R & B	COUNTRY	MAINSTREAM ROCK	ADULT CONTEMP.
TITLE Artist/ Producer (Label)	I'M YOUR ANGEL R. Kelly & Celine Dion/ R. Kelly (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	LET ME LET GO Faith Hill/ Diane Hall, Faith Hill (Warner Bros.)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	YOU'RE STILL THE ONE Shania Twain/ R. J. Lange (Mercury)
RECORDING STUDIO(S) (Engineer(s))	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Alec Nesmith	PARAMOUNT STUDIOS (Nashville, TN) Anne Mae Catalano	MASTERFONICS (Nashville, TN) Jeff Balding	THE PLANT (Nashville, TN) Randy Staub, Kent Matcke	MASTERFONICS (Nashville, TN) Jeff Balding
RECORDING CONSOLE(S)	Neve VR33L 4040EG	SSL 6056G	SSL 9000J	SSL 4064G	SSL 9000J
RECORDER(S)	Studer A827/ Sony Digital 48	Studer 800	Studer 827	Studer A800/Sony 3348	Studer D827
MASTER TAP	Quantegy 499	Quantegy 499	Quantegy 467	BASF 468/ Quantegy 467	Quantegy 467
MIX DOWN STUDIO(S) (Engineer(s))	THE MIX FACTORY (New York, NY) Humberto Garcia	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalano	IMAGE (Hollywood, CA) Chris Lord-Alge	THE PLANT (Nashville, TN) Randy Staub	MASTERFONICS (Nashville, TN) Mike Shipley
CONSOLE(S)	N/A	SSL 6056G	SSL 4056E	SSL 4064G	SSL 9000J
RECORDER(S)	N/A	Studer 800	Sony 3348	Sony 3348	Studer D827
MASTER TAPE	N/A	Quantegy 499	Quantegy 467	Quantegy 467	BASF 900
MASTERING Engineer	BERNIE GRUNMAN MASTERING Brian Gardner	MASTERSCOPE Tony Dawsey	THE MASTERING LAB Doug Sax	STERLING SOUND George Marino	MASTERFONICS Glenn Meadows
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	PDD/HTM

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The Boulevard Production Specialists staff poses for a group photo outside its New Milford, N.J., headquarters. Shown, from left, are partners James Cliffo, Mike Marri, and Anthony Cliffo and foreman Eric Olsen.

# BIG... is best

small is beautiful



## Warner Music International

Ten years ago Warner Music International acquired the German Teldec company and sowed the seeds of the dual company structure which now operates in the world's eight major markets and confirms our commitment to the concept that small is beautiful.

These dual companies operate alongside very effective single WMI companies in other territories and together they work to promote and develop International repertoire from our US sister labels and affiliates around the world alongside our own domestic talent, taking music across borders and into new regions. Each and every one of our affiliates, located in 37 countries, is dedicated to succeed in the all-important areas of A&R, marketing, promotion and sales.

Warner Music International may have started out with a small artists' presence but – a decade on – we have an impressive and important network of companies, with great rosters, who are making themselves heard, through their artists and music, on a truly global scale.

By focusing on nearly 60 best-selling artists signed to our companies around the world we are highlighting their talent, and also that of our own highly skilled executives, as a testimony to effective national and international artist development. This success will, in turn, bring to the fore new generations of artists who are destined to make their mark both domestically and internationally in the years to come.

**Ramon Lopez, Chairman & CEO Warner Music International**

# Artists from Around our World



# 56

## Artists



Shola Ama • Miguel  
Clawfinger • Cleopatra • Phil Collins • Paolo Conte • Da  
Miki Imai • Inner Circle • Tomomi Kahala • Katinguele • Aaron Kwok • I  
Mike Oldfield • Fito Paez • Laura Pausini • Penicillin • Pooh • Mr President  
MC Solaar • Mariya Takeuchi • Olga Tanon • Titas • Umberto Tozzi • Daw

## A Family Of Artists



Warner Music International's current roster of top-selling domestic artists from our companies around the world features over 20 million-selling acts plus nearly 40 platinum artists — each already selling over 500,000 — who are poised to become the next generation of million-sellers.

Their combined sales over the past two years throughout WMI's 60+ territories have exceeded 60 million.

Warner Music International's philosophy that small is beautiful has resulted in some very big sales.

= 60 +  
Million



se • Sarah Brightman • Cafe Tacuba • Add Carabao • Jose Carreras • Catatonia • Sammi Cheng • Cher  
el • Pino Daniele • Die Toten Hosen • Enya • Grupo Molejo • Nikolaus Harnoncourt • Ryoko Hirosue  
abue • Maná • Loreena McKennitt • Luis Miguel • Morcheeba • Mark Morrison • Jimmy Nail • Nek  
• Pretenders • Raihan • Chris Rea • Veronique Sanson • Alejandro Sanz • Scorpions • Simply Red  
Upshaw • Vangelis • Westernhagen • Ophelie Winter • Tatsuro Yamashita

n A World Of Music

throughout our 25 European affiliates. The result has been the breaking of more local repertoire, greater success in cross-border exploitation and a confirmed pan-European strategy including special marketing operations.

Manfred Zunkeller,  
President Warner Music Europe

## WM Latin America

During the past decade Warner Music Latin America has grown and developed into the most successful and aggressive company on the continent. Further expansion will focus on a proprietary presence in every country in the region, through an innovative management structure. This initiative is built around the single market of Brazil alongside the four sub-regional hubs of Buenos Aires for the Southern Cone, Bogota for the Andean countries, Mexico City for Mexico and Central America and Miami for the US Hispanic market and the Caribbean.

This reorganisation will maximise the resources of a great organisation built over ten years. The forceful development of local repertoire in each country and the effective marketing of this repertoire throughout the region, coupled with the breaking of artists from the WMI affiliates around the world, remains of paramount importance to the certain further growth of our operations.

André Midani,  
President Warner Music Latin America

## WM International

Warner Music International can proudly boast a top 20+ list of million and multi-million selling artists currently signed to its affiliates around the world. They, like us, are not content to sit back on these achievements and we both aspire to reach even greater heights. Working in close harmony, our companies and our artists will explore all opportunities to maintain these high levels of success.

Our presence in Europe, Latin America and Asia Pacific means we are able to marshal considerable international marketing power and ensure the exploitation of artists and recordings on a truly global scale.

In Japan, over the past two years, we have focused on strengthening management and reinforcing A&R resources. Exciting new artists have been added to the company's roster of superstar acts and with renewed energy, WM Japan is beginning to emerge despite the region's difficult economic position. Similarly in South East Asia, new executives have been recruited in key positions at both regional and local levels. At the same time, domestic A&R remains a key element for our eight affiliates.

WM Australia's  
determined approach to

A&R and marketing in recent

years has resulted in an exciting roster of new local talent and significant success with our affiliate repertoire. WM Canada's position as the country's premier record company remains unchallenged and it continues to develop important local artists alongside the effective promotion of international artists.

Stephen Shrimpton,  
President Warner Music International

## WM Europe

Warner Music Europe's successful performances in recent years have been achieved as a result of a commitment to the organic growth of our companies coupled with artist development as the highest priority. This has come at a time when the major markets in the region have matured to a point where there is little room for growth through acquisition, as in the early part of the decade, or, for the time being, further expansion into Eastern Europe.

The evolution of existing strategies, with dual company structures in larger markets, has enabled WM Europe to be better focused in all its promotion and marketing activities and increase the A&R and artist development emphasis

## Artist Development

New artists are the life-blood of the international music business and all Warner Music International affiliates around the world understand the importance of discovering, signing and developing tomorrow's superstars and platinum-selling artists for the new millennium.

The A&R process has centre stage at WMI coupled with a commitment to promote, market and develop artists locally, regionally and internationally. Over the past ten years we have shown our ability to work alongside artists and play a truly creative role in furthering their careers.

And today's artists such as Ultra, Buster Flex, Dario G, C. Block, The Boyz, Lydia, Dolly, Young Deenay and Isla De Lange from Europe; Australia's Regulator, The Superjesus and Marie Wilson; Canada's Wide Mouth Mason and Lynda Lemay; Side A and K2 from SE Asia; and O Rappa, Andres Calamano, Servando y Florentino and Frankie Negron from Latin America represent a truly international roster of emerging talent.

Peter Ikin, Senior Vice President  
International Marketing/Artist Development



## Top Gospel Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

ARTIST	REPORT & NUMBER/OST/ST/BL/ING LABEL	TITLE
<b>1</b>	<b>10</b> <b>KIRK FRANKLIN</b> <b>NO. 1</b> INTEGRITY/WORD 05942/ETSCOPY The NEW NATION PROJECT	
<b>2</b>	<b>3</b> <b>SOUNTRACKE</b> DREAMWORKS/ROCKETEER THE PRICE OF EGYPT—TRINITY	
<b>3</b>	<b>21</b> <b>TRIN-1005</b> 5-7 B-RATE 9005/ETSCOPY IN-4 TALE 5-7	
<b>4</b>	<b>6</b> <b>CECE WINANS</b> PIONEER 9030/BLD HIS GIFT	
<b>5</b>	<b>4</b> <b>T.O. JAKES WITH THE POTTER'S HOUSE MASS CHOR</b> INTEGRITY/WORD 05942/ETSCOPY LIVE FROM THE POTTER'S HOUSE	
<b>6</b>	<b>5</b> <b>FRANK HAMMOND &amp; RACIAL FOR CHRIST</b> INTEGRITY/WORD 05942/ETSCOPY PHASES OF LIFE CHAPTER 1 & 2	
<b>7</b>	<b>7</b> <b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NATION</b> INTEGRITY/WORD 05942/ETSCOPY GOD'S PROPERTY	
<b>8</b>	<b>10</b> <b>VARIOUS ARTISTS</b> WOMEN GOSPEL 92/BLD WOMEN OF WORSHIP—GOSPEL	
<b>9</b>	<b>43</b> <b>CECE WINANS</b> PIONEER 92783/BLD EVERLASTING LOVE	
<b>10</b>	<b>15</b> <b>VARIOUS ARTISTS</b> THE REAL MEANING OF CHRISTMAS VOLUME 2	
<b>11</b>	<b>12</b> <b>YOLANDA ADAMS</b> VERITY 01212/BLD SONGS FROM THE HEART	
<b>12</b>	<b>11</b> <b>VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOR</b> TSG/NEW LIFE 43112/VERITY ANY DAY	
<b>13</b>	<b>6</b> <b>TAKE 6</b> REPRIZE 48795/PAWNER BROS SO COOL	
<b>14</b>	<b>13</b> <b>LION SNEAD</b> NORIN ADAM 41200 SOMEBODY	
<b>15</b>	<b>17</b> <b>FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOR</b> GOSPEL CENTRAL 90179/INTERSCOPE BOW DOWN AND WORSHIP HIM	
<b>16</b>	<b>25</b> <b>SHIRLEY CAESAR</b> EPC CHRISTMAS WITH SHIRLEY CAESAR	
<b>17</b>	<b>24</b> <b>WALTER HAWKINS AND THE LOVE, CENTER CHOR</b> INTEGRITY/WORD 05942/ETSCOPY 10 YEARS ANNIVERSARY REUNION	
<b>18</b>	<b>14</b> <b>NIM BURRELL</b> TOMMY BOY GOSPEL 1294/STONY HILL EVERLASTING LIFE	
<b>19</b>	<b>15</b> <b>VARIOUS ARTISTS</b> GOSPEL ROCK 20052 PURE GOSPEL—10 TOP CHOIRS	
<b>20</b>	<b>19</b> <b>KAREN CLARK SHEARD</b> ISLAND 50243/BLD FINALLY KAREN	
<b>21</b>	<b>62</b> <b>PASTOR MEHEKIAN WALKER</b> PRESENTS THE LFT CHURCH CHOR VERITY 43116/BLD LIVE AT LOVE FELLOWSHIP TABERNACLE	
<b>22</b>	<b>19</b> <b>VARIOUS ARTISTS</b> CD 195752 TODAY'S GOSPEL MUSIC COLLECTION	
<b>23</b>	<b>26</b> <b>WICKIE WINANS</b> CD 184279 LIVE IN DETROIT	
<b>24</b>	<b>63</b> <b>REVENEND EDW. L. VANN, JR. AND THE SECOND BENEZER BAPTIST CHURCH</b> SOUND OF GOSPEL 225 LIVE IN DETROIT	
<b>25</b>	<b>33</b> <b>BEBE WINANS</b> ATLANTIC 8304/BLD BEBE WINANS	
<b>26</b>	<b>14</b> <b>DAWKINS &amp; DAWKINS</b> HARMONY 1696 FOCUS	
<b>27</b>	<b>31</b> <b>KEITH JOHNSON &amp; THE SPIRITUAL VOICES</b> THROUGH THE STORM	
<b>28</b>	<b>1</b> <b>KIM WHALUM FEATURING GEORGE DUKE &amp; PAUL JACKSON, JR.</b> WARRIOR GOSPEL 47131/WARRIOR BROS. THE GOSPEL ACCORDING TO JAZZ	
<b>29</b>	<b>5</b> <b>WHITFIELD COMPANY</b> CRISTAL ROCK 20953 STILL	
<b>30</b>	<b>76</b> <b>THE NEW LIFE COMMUNITY CHURCH FEATURING JOHN P. KEE</b> NEW LIFE 43116/BLD STRENGTH	
<b>31</b>	<b>19</b> <b>JOE SIMON</b> REPRIZE 22568 THE STORY MUST BE TOLD	
<b>32</b>	<b>84</b> <b>SHIRLEY CAESAR</b> WOMEN GOSPEL 92/BLD A MIRACLE IN HARLEM	
<b>33</b>	<b>14</b> <b>VARIOUS ARTISTS</b> INTEGRITY/WORD 05942/ETSCOPY WOMEN OF WORSHIP—GOSPEL	
<b>34</b>	<b>72</b> <b>THE CANTON SPIRITUALS</b> LIVE THE DREAM. LIVE IN WASHINGTON D.C. VERITY 43021/BLD	
<b>35</b>	<b>RE-ENTR</b> <b>EDWIN HAWKINS</b> WORLD CLASS GOSPEL 00003 LOVE IS THE ONLY WAY	
<b>36</b>	<b>28</b> <b>HOWARD SLIM HUNT &amp; SUPREME ANGEL</b> MASCOTIC 7900 OVER YONKER	
<b>37</b>	<b>15</b> <b>KEVIN MCFADEN</b> ATLANTA INTL 10240 KEVIN MCFADEN	
<b>38</b>	<b>79</b> <b>PATRICK LOVE &amp; THE A.L. JINNIWRIGHT MASS CHOR</b> WORLD CLASS GOSPEL 5000 THE VISION	
<b>39</b>	<b>25</b> <b>CDIC INTERNATIONAL</b> WOMEN OF WORSHIP—GOSPEL LEARNING ON JESUS	
<b>40</b>	<b>20</b> <b>T.D. JAKES</b> CD, 1000 PRESENTS MUSIC FROM THE STONY HILL TABERNACLE	

Records with the greatest sales gains this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*\* RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \* Asterisk indicates vinyl available. \*\* indicates past or present Heatsaver title. © 1998, Billboard/BPI Communications.

## Artists & Music



by Lisa Collins

**ALL IN THE FAMILY:** Offspring of the famed Winans are hoping to help take gospel to the next level with the launch of the Winans Phase 2. So impressed were Myrrh Records executives that they signed the Detroit-based group, comprising Michael Jr., Marvin Jr., Juan, and Carvin III (ages 16, 17, 18, and 18, respectively). The group was showcased to national and local media as well as to Epic and Word sales and distribution representatives at a reception held Dec. 9 at TNN's Studio A in Nashville.

Not surprisingly, the group has opted for a more contemporary R&B flavor with its debut album, tentatively set for release in June. The high-priority debut will feature a track from *Babyface*, as well as a remake of the Bee Gees hit "Too Much Heaven." Producers also featured on the project include Rodney Jerkins (Whitney Houston, Brandy) and Narada Michael Walden.

**SETTING NEW STANDARDS:** The much-anticipated sophomore release from *Men Of Standard*, "Feels Like Rain," is set for release Jan. 19. "Every one of the songs is exceptional," notes Muscle Shoals gospel chief Telisa Stinson, who adds that the most difficult part of promoting the album is determining the lead single. The album, most of which was produced by Jimmy Moss (Karen Clark-Sheard), features two tracks produced by Fred Hammond. *Men Of Standard* are also

featured on **Kirk Franklin's** new release, "The Nu  
Nation Project."

**INS AND OUTS:** **Helen Baylor** is in the studios at work on her debut album from Verity Records, titled "Helen Baylor... Live." The concert was taped in July at Heritage Christian Center in Denver. The label is scheduling the release for March... **James Moore** is in rehearsal for the recording next month of his seventh album on Malaco Records... EMI Gospel and EMI Christian Music Publishing recently announced the signing of **Angelo & Veronica** to a five-album recording group **Commissioned**—to an exclusive artist and publishing pact... Among the new signings to Harmony Records are **Angelo & Veronica** and **I.D.O.L. King**, while **Nancey Jackson** is gearing up for a new studio album that will feature production from **Fred Hammond**, **Tonex**, and **Frankie Cutlass**... And the new signing of **James Moore** is being promoted for free again. After six albums, the celebrated gospel artist is no longer signed to Verity Records.

**BRIEFLY:** Born Again Records—now enjoying success with new artist **Lois Snead**, whose release “Somebody” debuted at No. 22 on Top Gospel Albums in the Dec. 5 issue, has signed **Darrell Yancy & Shekinah**, 5. **Astoria** Lisa Nicole Carson and **Steve Harvey** join **CeCe Winans** as hosts for the 14th annual Stellar Awards, slated for broadcast Jan. 9 from the Atlanta Civic Center. • Finally, Gospel Today publisher **Teressa Hairston** resigns her post as president of the United Gospel Industry Council. **Demetrius Alexander** was asked to assume the post. • Still riding high on the success of its “Greatest Hits” album—the sales of which have topped 100,000 units, according to Malaco—the **Georgia Mass Choir** is off on a 10-city Christmas tour of Spain.

### LATIN NOTAS

(Continued from page 36)

in 1999. Recently signed to the agency was Carlos Ponce.

A statue of Ashé Records' *cuatro* virtuoso Yomo Toro will be unveiled and dedicated Friday (18) at the Centro De Julia De Burgos in New York. Commissioned by the National Puerto Rican Cuatro Festival, the statue will be on display from Saturday (19) through the end of January at the Museo De Salsa in New York.

**CHART NOTES, RETAIL:** One week after a buoyant Thanksgiving Day weekend, sales of titles on *The Billboard Latin 50* took a predictable dip in sales to 116,500 units.

Sales of all but 11 albums went south in a big way, with many albums losing 20% or more of their sales from the previous issue.

Sales of Shakira's top-ranked title "Dónde Están Los Ladrones?" (Sony Discos) fell 15% to 10,500 pieces. Her hit disc, now atop the pop genre chart for the fourth week running, falls 170-200 on The Billboard 200.

Also down 14% to 6,000 units was **Elvis Crespo's** "Suavemente" (Sony Discos), which rules the tropical/salsa genre chart for the fifth successive week.

And while **Los Tucanes De Tijuana** held firm to the uppermost rung of the regional Mexican genre chart for the third consecutive week with "Los Más Buscados" (EMI Latin), sales of the album cratered 25% to 3,000 pieces.

**CHART NOTES, RADIO:** Despite a 1.1 million drop in audience impres-

sions to 14 million, Chayanne's "Dejaría Todo" (Sony Discos) remains at No. 1 on Hot Latin Tracks for the second week in a row. "Dejaría Todo" also tops the pop genre chart with 11.9 million audience impressions.

**Juan Luis Guerra's "Mi PC"** (Karen/Cuñán), which vaults 7-3 on Hot Latin Tracks, tops the tropical/salsa genre chart for the second straight week with 10.5 million audi-

**Grupo Límite** reaches the zenith of the regional Mexican genre chart this issue with "La Otra Parte Del Amor" (Rodven/PolyGram Latino), which earned 8.6 million audience

In its 36th week on Hot Latin Tracks, Pepe Aguilar's "Por Mujeres Como Tú" (Musart/Balboa) moves into second place for charts

longevity behind **Alejandro Fernández's** "Si Tú Supieras" (Sony Discos), which logged 42 weeks on the chart.

**SALES STATFILE:** The Billboard Latin 50: this issue: 116,500 units; last issue: 134,500 units; similar issue last year: 117,500 units.

Pop genre chart: this issue: 56,500 units; last issue: 63,500 units; similar issue last year: 51,000 units.

**Tropical/salsa genre chart:** this issue: 33,000 units; last issue: 36,500 units; similar issue last year: 35,500 units.

Regional Mexican genre chart:  
this issue: 22,000 units; last issue:  
27,500 units; similar issue last year:  
26,000 units.

Assistance in preparing this column was provided by Judy Cantor in Miami.

## HIGHER GROUND

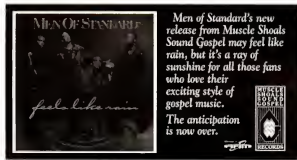
(Continued from page 35)

first issued in 1988. It will be followed by a for-sale Green video biography and print music reissues. Sparrow has also slated a rerecording of Green's "Songs For The Shepherd" album next year, which will be cut by contemporary acts for a late-summer or fall release.

When it comes to passionate singer/songwriters with plenty to say, the '90s aren't lacking for artists of substance. Among the best releases this fall were Nichole Nordeman's "Wide-Eyed," Layton How-

erton's "Boxing God," and Fernando Ortega's sophomore album, "The Breaking Of The Dawn." Ortega was recently the featured worship leader at the Vision of His Glory conference, conducted by Billy Graham's daughter Anne Graham Lotz. He can be seen per-

Here's wishing you a merry Christmas and God's blessing throughout the new year!





# Songwriters & Publishers

ARTISTS & MUSIC

## SESAC Hosts 3rd Awards Supper



SESAC senior executives gather with award recipients at the presentation at New York's Supper Club.



The R&B act Infinity performed at SESAC's awards presentation. Shown, from left, are members Theron Blyden and Ramon Adams.



Pictured, from left, are Zomba Publishing's Richard Blackstone and Tye Williams; Tye V. Turnan, a writer/publisher who won a performance activity award for her hit single, "Sittin' On Top Of The World," recorded by Brenda; Trevor Gale, SESAC director of writer/publisher relations; and Zomba's Lisa Piacenti.



Linda Lorence, SESAC VP of writer/publisher relations, presents Diane Lapsen from Bob Dylan's management office with an award for Dylan's "To Make You Feel My Love," which earned 100,000 AC radio performances and more than 1 million performances across the board. The song has been recorded by Garth Brooks, Billy Joel, Trisha Yearwood, and Dylan himself. Shown, from left, are Lorence and Lapsen.

SESAC played host to more than 250 songwriters, publishers, and executives at the performing right group's third annual music awards dinner, held Nov. 18 in New York. Winners included Windham Hill artist/writer Jim Brickman, named songwriter of the year for 1998, and Neil Diamond, whose "Red Red Wine" earned the Legacy Award. In addition, the publisher of the year award went to the Brickman-associated companies Swimmer Music, the Brickman Arrangement, and Multisongs/BMG. (Photos: Kay Williams)



Pictured in the front row, from left, are Bill Velez, SESAC president/COO, Pat Rogers, SESAC senior VP of writer/publisher relations, Richard Blackstone, senior VP of Zomba Publishing, Tye Williams, Zomba Publishing; artist Chico DeBarge, Tye V. Turnan, R&B writer/publisher, artist/writer Jim Brickman, and Freddie Garshon, SESAC co-chairman. Shown in the back row, from left, are Gary Hasez, jazz composer; Clyde Lieberman of BMG Publishing; Linda Lorence, SESAC VP of writer/publisher relations; Trevor Gale, SESAC director of writer/publisher relations; Iris Smith, SESAC co-chairman; and Wayne Bickerton, chairman of SESAC International.



Linda Lorence, SESAC VP of writer/publisher relations, presents a performance activity award to gospel artist William Becton and his publisher, Red River Music, for his hit "Heart Of A Love Song."

Pictured, from left, are Clyde Lieberman of BMG Music; Linda Lorence, SESAC VP of writer/publisher relations; and artist/writer Jim Brickman.

## NO. 1 SONG CREDITS

THE HOT 100  
FM YOUR ANGEL • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT COUNTRY SINGLES & TRACKS  
HUSBANDS AND WIVES • Roger Miller • Sony/ATV Tree/BMI

HOT R&B SINGLES  
NOBODY'S SUPPOSED TO BE HERE • S. Crawford, Montell Jordan • Wixen/ASCAP  
Famous/ASCAP

HOT RAP SINGLES  
GHETTO GUNBOY • S. Hovew, A. Henderson, K. Green, J. Burke, F. Lindsey, R. Antonio • Mo Thugs/ASCAP, Sire/ASCAP, Leydig/Bene/ASCAP, EMI April/ASCAP

HOT LATIN TRACKS  
DELARIA TODO • Estefano • 1995 Deep Music/BMI

## U.S. Indie Gets Into The Spirit With Multiple Deals

**ACTIVE 3-YEAR-OLD:** Celebrating its third anniversary Nov. 1, Spirit Music, the U.S. indie that former BMI executive Mark Fried operates in New York in partnership with the U.K.'s Palan Music Ltd., has had its net publisher share double every quarter for the last three quarters, Fried tells *Words & Music*.

With this kind of cash flow—Fried won't cite specific dollar figures—the company has been able to make various investments based on dollars coming in, in addition to funding from its partner, which also subpublishes Spirit Music's catalog.

The company basically started life with administrative duties designed to give new exposure to songs that have had a chart history over a five-decade span. The list now features more than 100 songs that made it onto the *Billboard* charts, Fried says.

Spirit Music has recently made a number of investments in various catalogs. They include an interest in Rainy Songs (SESAC) and writer/publisher Peter Warner's Thunder Music (SESAC). The latter contains "Life In 1472," cut by Mariah Carey and Jermaine Dupri.

Spirit Music has also purchased Mamas & the Papas founder John Phillips' Phillips-Tucker Music (BMI). The deal includes an extension of the latter's administration of Phillips' recent works and new works through 2003.

In a co-publishing interest involving 50s works, the company is now linked with Pure Prairie League's ASCAP and BMI firms, Pure Prairie League Music and Kentucky Wonder Music, respectively.

In another purchase, Spirit Music has acquired three companies owned by Shaun "Kangol" Fequiere, an exclusive Spirit Music writer since 1997, included are crossover rap titles such as

UTFO's "Roxanne, Roxanne" and Whistle's "Nothing Serious" Just Buggin'." Fried has also made several administrative deals, including those with Chris Butler's Merovingian Music (BMI)—Butler was founder of new wave group the Waitresses—and Tony Green's Circle Music (SOCAN/BMI), out of Canada. The latter includes two big hits by France Joli, "Come To Me" and "The Heart To Break The Heart."

Also, Spirit Music now administers for dance music writer James "TSP" Wirtick's Wirtick Music (ASCAP), as well as writer/artist D.K. Byron's Zen Artist Music (ASCAP).

As for the new year, Spirit Music first-quarter activity includes singles from new RCA artist Innocence, Sony's Little Sammy D., and soundtracks in Paramount's "200 Cigarettes," Sony's "Jawbreaker," New Line's "Dairy Queens," Tri-mark's "Inconvenient," and MGM's "Flawless."

**BUG IN:** The Dec. 5 column's item on David Bowie's songwriting contest on the Internet should have noted that the winner gets a \$15,000 publishing contract with Bug Music. Los Angeles-based Bug represents both Reeves Gabrels, Bowie's lead guitar player and songwriting collaborator, and Iggy Pop, who has often co-written with Bowie.

**PRINT ON PRINT:** The following are the best-selling folios from Music Sales Inc.:

1. Tori Amos, "Anthology."
2. Tori Amos, "from the choirgirl book."
3. Pink Floyd, "The Wall" (guitar tab).
4. Tom Waits, "Beautiful Delusions."
5. Bob Dylan, "Time Out Of Mind."



by Iro Lichtman

## BMG Music Publishing Execs 'Navigate New Waters' In Bermuda



A highlight of the Bermuda conference was a sailing regatta around the island, in which teams of execs competed for the "BMG Cup." Shown here is the winning team.



Peter Vee, managing director of BMG Music Publishing South Africa, cuts a rug during the island Farewell party.



A private new-artist showcase at the conference featured Meverick Records singer/songwriter Jude, who is signed to BMG Songs, performing tracks from his major-label debut, "No One Is Really Beautiful." Shown following the showcase, from left, are Andrew Jenkins, VP of BMG Music Publishing International; Cyda Lieberman, VP of East Coast creative operations, BMG Songs; Renae Dabab, assistant to the president, BMG Songs; Jude; Nick Firth, president of BMG Music Publishing Worldwide; Irina Loukatou, publishing coordinator at BMG Music Publishing Greece; and Danny Strick, president of BMG Songs.

BMG Music Publishing executives gathered Oct. 20-24 in Bermuda for the company's third worldwide managing directors' conference, dubbed "Navigating New Waters." The event involved 68 delegates from 33 countries, who participated in four days of presentations and small group discussions about each territory, as well as plenty of island recreation.



Mario Cantini, managing director of BMG Music Publishing Rome, received an award honoring him for 30 years of service at BMG Music Publishing. Cantini is a founding member of the company in Italy and oversees pop music operations. Shown at the award presentation, from left, are Cantini and Nick Firth, president of BMG Music Publishing Worldwide.



Nick Firth, president of BMG Music Publishing Worldwide, presents Paul Curran, managing director of BMG Music Publishing U.K., with the President's Award for excellence in music publishing. Shown, from left, are Firth and Curran.



Andrew Jenkins, VP of BMG Music Publishing International, bravely navigates the limbo stick at the island Farewell party.



Shown competing in the "BMG Cup" sailing regatta are Paolo Corsi, GM of popular music, BMG Ricordi Edizioni di Musica Leggera; Angelo Franchi, international creative director of BMG Music Publishing Rome; Marcelo Felcao, managing director of BMG Music Publishing Brazil; Marcos Juci, managing director of BMG Portugal; and Lars Karlsson, managing director of BMG Music Publishing Scandinavia.



Following the sailing regatta, conference delegates attended an Island Farewell party, including traditional gombay dancers, a limbo contest, live music, and a buffet. Shown is Nick Firth, president of BMG Music Publishing Worldwide, leading the group in a new dance move he reportedly perfected at the conference.



Shown enjoying a meal at the conference, from left, are Robert Ott, GM of BMG Music Publishing Canada; Danny Strick, president of BMG Songs; and David Lotterton, VP of BMG Music Publishing Asia.

# Independent Music Publishing

A BILLBOARD EXPANDED SONGWRITERS & PUBLISHERS SECTION

## Media Exposure

### Indie Pubs Find The Ticket To Getting Into The Movies And TV

BY RICHARD HENDERSON

Faced with the creative might of major music-publishing houses whose catalogs contain literally hundreds of thousands of titles, an independent music publisher could be forgiven for feeling outgunned in an effort to have its songs featured in his films or on prime-time TV. However, creative strategizing by successful indie publishers ensures that their copyrights, too, can generate revenue via media placement. A number of executives from independent publishers were canvassed as to the tactics that ultimately enable their writers to profit from film and television licensing.



STACEY PALM OF FAMOUS MUSIC

#### KEEP IN TOUCH

"Stay in touch with music supervisors and film and television studios," explains Stacey Palm, senior creative director of film & TV music for Famous Music. "Try to find out what they need as early as possible and get appropriate music to them." She emphasizes the personal touch when introducing lesser-known titles and artists. "Being enthusiastic about newer artists is the only way you'll get them in," says Palm. "If you are over the moon about the band, you can convince someone else that the music is worthy of consideration." This enthusiasm has paid off handsomely for Famous Music artist Heather Nova, whose music has been used in "Dawson's Creek" and the WB network's much-touted "Felicity." Another writer in Palm's catalog is Paula Cole, whose "I Don't Want To Walk" famously serves as

bands a means to garner label interest. "Usually, a soundtrack person at a record label is involved in the project, and, if they love the band, they'll often give the track to someone in the A&R department," she says.

"I'm a firm believer that the better song will win out," Palm concludes. "It doesn't always happen, but it can often enough. If a director gets the chance to hear something and falls in love with [the song], it could get in the film. If a band is unknown, the director won't have heard the track; it's up to me to use every connection I've got to get the producers to hear it. I'll call producers, co-producers, associate producers—

she has become the de facto creative person working the catalog of Happy Valley Publishing, which ties in with her master-licensing activities for the Rounder Records Group. "Rounder has released about 30,000 titles, and approximately 75% of these are either published, co-published or administered by Happy Valley," Baker says, noting that Jonathan Richman's publishing company, Rockin' Leprechaun, is administered by Happy Valley. Though Richman no longer records for Rounder, the synchronization licenses for his re-recordings of older songs for "There's Something About Mary" were handled by Ocean Park Music.

Baker's company is seeing the payoff for her years of effort in the film and television communities on behalf of indie labels and publishers. "This year, we're doing three times the business done in previous years," she says. "Part of that is due to the fact that there's more publishing business available to us [Baker also works the Ryko Music catalog in conjunction with Rykodisc's Maria Baygic, as well as pitching songs on behalf of GNP Crescendo's publishing entities Neil Music and Skyview Music], but we really pay attention to the specifics of a request when supervisors or directors ask us for a song. Also, we don't overpitch; we'd rather send a couple of songs that we think work especially well in a scene than send 10 tracks over to the set that don't work nearly as well. Too much choice can be confusing to clients."

#### OLD-FASHIONED SONG-PLUGGING

"In the early '90s, when film and TV became such an issue," remarks Dan Bourgoise, CEO of Bug Music, "the major publishers began sending in their creative experts; they had neglected active song-plugging. We've been there all along. Our deal is structured so that we earn more if we get a placement with an administered client. Economically, we can't ignore that."

Though the Bug catalog is well-known for its wealth of roots music in country and blues idioms, Eddie Gomez, creative director, West Coast, cautions that supervisors are aware of the diversity of material administered by Bug. "Being an indie, I'm in charge of a smaller creative department, but a lot of our expertise is in offering us toward film and television and advertising agencies," says Gomez. "We're the liaison between a lot of the music supervisors in film or TV and our writers, who are looking for that sort of copyright exploitation. The majors are situated more as an A&R force, to acquire new acts. With them, the actual creative part of the job, actively and aggressively promoting

*Continued on page 51*

## AIMP Update

### The Association Of Independent Publishers Keeps Its Members Up To Speed

BY STEVE TRAIMAN

The Assn. of Independent Music Publishers (AIMP) marks its most successful year, as it moves into its third decade. The group has seen a growing membership base in both its Los Angeles and New York chapters—to more than 500 active members in the U.S., according to outgoing president Mary Jo Mennella, VP and GM of Fox Music Publishing in L.A.

"The changing role of the independent publisher was recognized by Billboard with our 20th-anniversary spotlight a year ago," she observes. "We've become a vital link between the six major publishing arms of 'the big six' labels, which soon will probably become five, and the 'mini-majors' associated with the leading film and TV companies."

Among highlights of this past year, Mennella points to the AIMP-produced MIDEAM panel on the global mechanical-rights issues. That highly acclaimed discussion included Ed Murphy from the Harry Fox Agency and National Music Publishers Assn., David Lokertson from BMG Music Publishing Asia and David Baskin from the Canadian Musical Reproduction Rights Agency. "One highlight was the true reality check of the Asian economic climate provided by Lokertson," Mennella says.

Commenting on the positive effects of the AIMP panel, Caroline Binstock, COO of Carlin

publishing is an "official function" of all future conferences. The 1999 presentation this January is sure to get attention, with the hot topic of "The Securitization of Royalties." David Bowie's offering of his \$50 million-plus future-royalty deals to the public will be discussed, covering what it is and how it works.



AIMP'S MARY JO MENNELLA

Binstock was off to Europe at press time to solidify participants, which she expected would include a Bowie representative, someone from the management group representing Elton John (who has voiced his skepticism of such a scheme) and a participant from Holland, Dozier & Holland, which also recently floated a securities offering.

"This will be AIMP's third



BRADY BENTON OF PEERMUSIC

and slip them tapes if I think I can get someone to listen."

"Making a lot of phone calls; that's my primary function," concurs Carol Sue Baker, owner of Ocean Park Music. "We're calling music supervisors all the time. Supervisors who need to replace a song will call. 'Do you have something that sounds like...?' We'll try to find a catalog track that matches the tone, the feel, the tempo—and often the lyric of the first-choice song, if the song was chosen for lyrics that fit the scene in the film. About 50% of the time, it's a lyric match." Baker has accrued much of her creative activity on behalf of publishers by dint of her licensing work for independent label masters;



PAULA COLE

opening-credit music for "Dawson's Creek"; the same title has also been used in movies that feature the actors from the show; as a satirical (and profitable) reference to their TV notoriety.

Other high-profile Famous Music placements include music by Cy's Choice on the soundtrack to "Party Of Five," Junkster's "The Only One" in the film "Urban Legends" and as yet-unassigned band Driz in "Bride Of Chucky." Palm notes that media use of music by unsigned



THE BOARD OF DIRECTORS OF AIMP'S N.Y. CHAPTER

America, notes that what was called the "Cannes Accord" in signed soon after MIDEAM. "PolyGram agreed to give up its central licensing scheme, which led to a very timely meeting of the minds on this issue, which is vital to publishers worldwide," she says.

#### AIMP AT MIDEAM

Another bonus was the MIDEAM designation of the AIMP

panel at MIDEAM," Binstock notes. "It fulfills our function, in general—and at MIDEAM, particularly—to lead a discussion for the publishing industry on a cutting-edge issue. People everywhere are really interested about this securitization issue, and we expect another capacity audience, as in the past."

"In addition to the MIDEAM panel, AIMP-sponsored panels

*Continued on page 50*



## Exploring Cyberspace

### Internetworking With Each Other, Pubs Improve Customers' Access

BY CATHERINE APPLEFIELD OLSON

Although music publishing is considered among the more traditional facets of the music industry, the independent-publishing community is embracing the Internet as enthusiastically as any of its new-media brethren. Whether they operate their own Web sites or are partnering with others, these publishers clearly understand the importance of not only advertising on the Internet but of conducting business in cyberspace as well.

One of the most aggressive cyber proponents is Los Angeles-based peer music. It operates an informational Web site ([www.peermusic.com](http://www.peermusic.com)). It is a founding member of the SyncSite multi-publisher site, an original investor in digital-download service GoodNoise and just launched a digital-distribution site of its own.

Peer, Famous Music and Rondor Music International launched SyncSite ([www.syncsite.com](http://www.syncsite.com)) a year ago as a means to provide information on the catalogs of all three companies for synchronization purposes. The

companies are bringing other independent publishers into the fold, as well; several are currently under contract to join. "The concept was to enable a user to go to one place, as opposed to all different sites," says



KATHY SPANBERGER OF PEERMUSIC

Kathy Spanberger, peer music COO. Each participating publisher has 250 songs on the site, and visitors can search for a song by writer, artist, record company, year the song was released, genre, subject

matter and publisher. Interested parties also can e-mail the site and describe what they are looking for; the publishers will sift through the catalogs and make suggestions. Visitors can also get 30-second snippets of any song using Real Audio technology. Spanberger says heightened promotions are planned for next year, but the site already has broadened the participants' pool of potential licensees.

All SyncSite partners share financial responsibility for the site and are responsible for updating their own information. The companies are also in the midst of contracting a new Web-site developer, who will be setting up an interactive template so that contracts can be completely handled online.

"There's been a lot of browsing—people coming to see what's there," Mary Beth Roberts, VP of catalog development for Famous Music, says of usage patterns thus far. "We are reaching a broader group of licensing people, but it has also broadened our exposure worldwide and upped our clout." Roberts says SyncSite

soon will link to Famous parent company Viacom's Web site, as well as that of sister Paramount Pictures.

#### DIGITAL DISTRIBUTION

Peer music's decision to invest in GoodNoise was as much about preparing for a digital future as actually digitally distributing its owned and copyrighted music. "Digital distribution is the future, and we have to be knowledgeable about it," Spanberger says. The next step for the company is to bolster its own site for digital distribution ([www.digitalpressure.com](http://www.digitalpressure.com)), which just launched and through which peer offers digital downloads of its owned masters and copyrights via Liquid Audio technology.

Spanberger anticipates the digital-download aspect of peer's business will be a big attraction for the 18-to-25-year-old market, and says that, although record labels remain wary that this distribution method will downsize distribution and manufacturing centers, it makes terrific sense for publishers. "We can finally get directly to the public. For a publisher who has no control over the release of their songs, in terms of song selection on an album, this is a great benefit," she says. "It will provide a wider array of music to a wider range of people at far less cost. The challenge is making sure intellectual property is protected."

New York-based Cherry Lane

Music operates Internet sites for all of its businesses, which extend from music publishing to magazine publishing to sheet music that is distributed by Hal Leonard Corp. The company also operates a partnership with DreamWorks. Peter Primont, Cherry Lane president and CEO, says the company thus far has invested the most time and energy in its magazine Web site ([www.guitar-mag.com](http://www.guitar-mag.com)), through which users can sample current and past issues. The site, which has been up for two years, is undergoing reconstruction and will relaunch Jan. 1.

For its publishing operations, Cherry Lane provides information about all of its songs and songbooks on the Hal Leonard site. Hal Leonard recently launched a site called [Sheetmusicdirect.com](http://Sheetmusicdirect.com), through which users can download songs for a fee, either directly to their computer or to a participating music retailer's computer.

Primont says the company's primary usage of the Internet these days is as a research tool. "It is a competitive necessity to be on the Internet. There has been so much time and money spent on purely keeping up with the Joneses without any real benefit to the consumers or users or the publishing companies," he says. "If we don't do it, we will not be state-of-the-art; but state-of-the-art does not mean more business for

*Continued on page 50*

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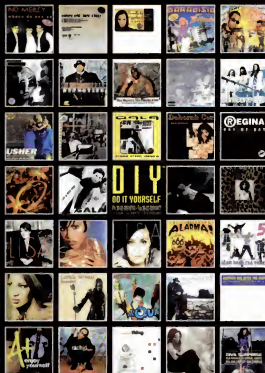


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## IF THEY CHOSE US,



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# Independent Music Publishing

A BILLBOARD EXPANDED SONGWRITERS & PUBLISHERS SECTION

## AIMP UPDATE

Continued from page 17

during the year in New York and Los Angeles continue to be our No. 1 priority," Mennella says. This year's topics included current A&R trends, examining recent sampling issues, royalty-compliance practices and the very hot issue of marketing and protecting rights for music downloaded from the Internet.

An Oct. 22 luncheon session in L.A. had more than 300 on hand for a mock negotiation session hosted by Don Fassman of Gang, Tyre, Ramer & Brown, on the art of creating bidding wars for artists signing recording and publishing deals. On the international front, AIMP presented David Lester, director of legal affairs for the Mechanical Copyright Protection Society in the U.K., who provided a very thorough examination and update on phonemechanicals in Europe.

In New York, Tom Levy, Esq., executive director since 1994, will give up his post at year-end. He gives full credit to the other chapter officers for making this past year the most productive ever. Included are treasurer Steve White, CPA with Cavariell & White Ltd., and executive secretary Beebe Bourne of Bourne Company.

New York board member Bientzick notes that the chapter has come up with timely topics for its meetings. "We've had a range of programs in what we call 'music publishing 101' that have covered everything from the basics to new technology," she says. "As an example, one panel on 'Music Services' drew a big audience to learn about how to place music in films. Speakers included independent Jane Ginsberg, Barry Cole of the Shooting Gallery, Alex Steyermark with Windswest Pacific and Tracy McKnight, then with the Good Machine."

### BRIGHT FUTURE

Looking ahead to 1999, AIMP VP Connie Ambrosch, VP of copyright and international with Lieber

& Stoller Music Publishing in L.A., is very positive. "We'll continue to host our very popular 'one-on-one' sessions, where such buyers as music supervisors, producers and A&R people looking for songs for a specific project can interface with our members," she says. "We've had several very good placements as a result of this year's sessions."

AIMP also is developing a new Web site that should be active early next year, according to Ambrosch. "Its prime purpose will be to extend our education and information roles," she says. "We expect to have links to member sites and other resources, including ASCAP, BMI, SESAC, NMPA and the U.S. Copyright Office. We'll have inter-

national topics as guest essayists on topics of interest and a bulletin board for members to exchange ideas and request opinions and advice from their peers."

Commenting on the possibility of Nashville as a third AIMP chapter, she notes, "There's a strong base of independent music publishers in the Music City market. There seems to be a nucleus of people there who are interested in starting a chapter, and we hope that it will happen this coming year. The board feels strongly, however, that a Nashville chapter should develop organically—much as New York did about eight years ago, with leadership from the local publishers."

## EXPLORING CYBERSPACE

Continued from page 18

us at this time. You don't get instantaneous gratification with a 56K [modem], and I would not, as a music publisher, want to rely on the technology right now."

However, Primont recognizes the importance of the Internet in future business transactions. "I want every composer and every producer we represent to know Cherry Lane is looking into the future so we will be able to do business in 2000 and beyond," he says, noting that it likely will join an amalgam site, such as SyncSite, in 1999. "We are looking at a number of different options," he says, noting the importance of a clearinghouse-type site where potential licensees can find information about various publishers' catalogs. "It's a matter of making sure the site is easy to use and fair to the publishers that are participating. If we've got those two elements, it's no problem."

### JUMPING ON THE BANDWAGON

Even publishing companies that have not yet had an Internet presence themselves are feeling the power of the medium. "We are now finding that the Internet is the most effective marketing avenue to convey more information to potential users

than any medium we used in the past," says Bob Golden, VP of marketing at Carlin America, which will debut Web site in January.

That site (www.carlinamerica.com) will offer access to more than 200 of the New York-based company's most active copyrights, searchable by category, significant writers, major artists and lyrics, according to Golden. Sound bites from selected works will also be available, and the site will feature response forms that users can fill out and submit directly. "Any potential licensee can start a dialogue with us right there online," he says.

Until now, the company has limited its Internet communication primarily to e-mail, but Golden says the Net is making its mark. "Through other kinds of communication on the Net, we've been able to increase our business substantially. Already, we are seeing an increase in our regular day-to-day dialogue with users and potential customers all over the world," he says. "With the Web site, we can give them whatever copyright information they are seeking, cover artists—all the things we could never really express as well in [traditional] advertising, we can very efficiently share through this medium."

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## MEDIA EXPOSURE

Continued from page 17

the material for media placement, seems to have gone by the wayside. We turn [supervisors] on to new writers, and I don't think the majors are doing that as much." Gomez notes the appearance of Bug act Whiskeytown on the "Hope Floats" soundtrack, its song having gotten extra attention with the film's recent video release. For Robert Redford's "The Horse Whisperer," rather than simply pushing pre-recorded material, Gomez facilitated by Bug writer Chris Smithers being recorded by Emmylou Harris for the film's soundtrack. Referencing his background in music supervision, Neil Portnow, senior VP of West Coast operations at the Zomba Group of companies, recalls "how agonizing it was to put all the pieces together," those pieces being the composers, music editors and supervisors who shape the musical content of a given film or TV show. "Zomba is in a unique position, having the big pieces of the puzzle already in place," Portnow says. "It was just a matter of filling in the gaps in the service areas, which we've done. Because of the infrastructure here, the umbrella company known as Zomba Music Services deals with licensing, placement and proactive pitching of our catalogs in both the record and pub-

lishing businesses. This can generate the right material for a project from both publishing and records. Also, our music editors working on projects let us know about what sort of music is required, telling the creative team in publishing to get on the phone and take care of it.

"Because of the diversity of businesses, the kinds of services and copyrights and intellectual properties that we have to offer run the gamut. If someone needs inexpensive music to fill a cue, our music libraries can provide that kind of material. By contrast, placing the Backstreet Boys on a soundtrack for Jive Records [a Zomba label]—that's the high end of the game that we can participate in. That brings a lot of people in through our doors, and we're able to share the resulting information. From a marketing and sales standpoint, that's fairly powerful," concludes Portnow.

## MEDIA NETWORKS

Rhonda Bedikian, the C.E.O. of Heavy Harmony Music, home to lucrative copyrights such as Hanson's "MmmBop," benefits from networking via the Association of Independent Music Publishers. "Every few months, [the AIMP] gathers people from film and TV and has a creative meeting, which



RHONDA BEDIKIAN OF HEAVY HARMONY MUSIC

we attend," she notes. "There, music supervisors and directors come and relate their musical needs. I also work closely with several film composers, who alert us to source [pre-recorded] music that the filmmakers may be looking for." Like Ocean Park Music's Baker, Bedikian tries to suggest alternate choices for unavailable titles from her catalog that are close in character to the original requests. Because Hanson tracks were being used for the Warner Bros. film "Jack Frost," Bedikian seized the opportunity to suggest "Hey Now Now" from a recently signed group, Swirl 360, and the track wound up in the film;

the same song is featured in "I Still Know What You Did Last Summer." Additionally, she has created a CD of under-exploited songs, designed for music editors and supervisors.

"Because we're independently owned, we don't have a lot of bureaucratic red tape to impede our operation," says Brady L. Benton, manager of film, television and new media in the L.A. office of peermusic. "We don't have to report to anyone, save for the direct communication we have with our writers. This makes the act of clearing songs for media placement much easier than it often is with larger companies. We have a reputation for turning things around quickly, which is especially important in last-minute situations where immediate clearances must be made in order to keep the film on schedule. That's where I can jump into the scenario and really be helpful.

"Also," Benton adds, "because we've been independent, we have somewhat more freedom to do package deals. If a film is using a lot of music, the supervisor might come to you looking for a break if five or six of your songs are used instead of a single song. In such a case, we can arrange that fairly easily. Ultimately, it's beneficial to us, to our writers and to the film company, because they'll

save money on each track licensed."

Last January, peermusic launched an online data base known as SyncSite ([www.syncsite.com](http://www.syncsite.com)), enabling music supervisors to search through a number of different companies' catalogs at the same time. If a lyric about a specific subject is required, a visitor to the Web site can sift through not just one catalog but—currently—three catalogs (Rondor, Famous Music and peermusic). Benton elaborates: "Our goal is to have this become the major independent-publishing database. DreamWorks and Carlin America have just signed on, so, early in 1999, their catalogs will be available for perusal at the site as well. Other independents have expressed an interest in joining. Music supervisors will want to go to the site, if only because they're not limited to just one catalog."

"It all boils down to the songs," Benton concedes. "A director is going to use what he wants to use, and if that song is owned by a major publisher, he's going to pay for it even if the money comes from his own pocket. However, when music of a lesser priority is being considered, the people involved with music clearance are going to go to the independent companies with whom they have relationships and with whom they work best."

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\* [carlinamerica.com](http://carlinamerica.com) (online February, 1999)

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## EU Watching Norway's Rights Bill

### Possible Curbs On TONO May Have European Implications

BY KAI R. LOFTHUS

OSLO—The concept of collective administration of rights is under threat in Norway—a move that may have repercussions across the European Union.

A longstanding investigation by competition authority Konkurransetilsynet's concerns is whether TONO should continue to be exempt from competition law here—though this move has TONO's approval.

Konkurransetilsynet's investigation will be watched closely by collecting societies across the European Union. Rumors have persisted that the European Commission is eager to address what some in Brussels privately regard as anti-competitive practices by some of the big European societies.

While Norway is not an EU member, its proximity to the Union and its close ties with Sweden, which is a member, mean Konkurransetilsynet's findings could have wide repercussions beyond the Norwegian industry.

The competition authority informed TONO in March that the collecting society's exemption from anti-trust legislation was about to be re-evaluated. Konkurransetilsynet voiced concern over the society's "ability to exercise power related to its market status, both to rights owners and users."

Now Konkurransetilsynet has issued a bill to address the issue (Billboard/Bulletin, Dec. 8). Among its proposals are that TONO should no longer be able to claim exclusive rights to administer all works by a rights owner or to refuse to administer foreign-owned rights. The bill also questions the different agreements that TONO has struck with various broadcasting companies. While national television stations TV2, TV Norge, and TV3 pay an annual sum based on potential audience, national radio station P4 pays an annual sum based on advertising revenue, and the local radio stations pay according to airplay of music per hour and potential listeners.

The bill says, "The various principles can be viewed as a form of discrimination, because the users of music pay different rates, while having access to the same rights. It will affect the companies' ability to compete effectively with each other." TONO managing director Cato Strøm, who stresses that his organi-

zation has asked for its exemption from competition law to be lifted, says, "We're very content with their approval of our arguments that we no longer need exemption."

Strøm adds that Konkurransetilsynet's bill might be a consequence of Norway's eagerness to conform with EU standards. Even so, he strongly opposes the authority's other conclusions. He argues it is likely that the authority has based many of its opinions on a 1972 case from Germany whereby authors' body GEMA was ordered to add a non-exclusivity clause in its contracts with rights owners.

Strøm contends, though, that the easiest and most cost-efficient method of rights administration is to be the exclusive representative of all

a rights owner's works. "The opposite would become more bureaucratic to the users," he says. "And it doesn't look like [the authority] has understood that the calculation of royalty rates is based according to equal principles already, namely coverage area, the use of music, and financial viability. But we're glad that they have found that we're not guilty of overpricing. Nobody should expect music to become less expensive."

The suggested alterations in TONO's guidelines have been published to allow discussion. A total of 34 music-related associations and companies have been asked for their opinions, with a deadline of Monday (14). If approved by politicians, the bill could come into effect as early as Feb. 1.

## New Twist In French Label-Ownership Fight

BY RÉMI BOUTON

PARIS—The debate here over whether broadcasters should be banned from running label operations has taken an ironic twist. The Music and record label run by leading TV channel TF1, will switch distribution from PolyGram to Sony Music in January. Une Musique will then be handled by a company run by the man who is the figurehead of the campaign to have broadcasters barred from releasing records.

The source notes that the SNRP decision to ask for this ban came after lobbying by PolyGram CEO Pascal Nègre; the source suggests that TF1 moved its label from PolyGram as a reprisal against Nègre's role.

However, Sony Music VP/GM Jean-Claude Gastineau notes, "We have had excellent relations with Une Musique for a long time, thanks to our collaboration on the international level for acts such as Nomads. But it is probably true that the abstention of Sony on the [broadcasters] question played a part."

Says Une Musique commercial manager Pierre-Yves Garcin, "PolyGram's stab in the back has been a strong accelerator of our decision to switch, though it was already under consideration because of the better capacity of Sony to work our products on the international level."

Gastineau says this new deal



Wise Men. Joseph Shabalala of Ladysmith Black Mambazo receives a platinum disc from PolyGram TV U.K. managing director Brian Berg to mark 300,000 sales of the group's album "The Best Of—The Star & Widesman." The TV-promoted compilation, a top 10 success in the U.K., will be released in other markets in 1999. Shown, from left, are Shabalala and Berg.

## Music Industry Restrictions To Ease In S. Korea

SEOUL, South Korea—The tide of liberalization and deregulation sweeping South Korea is having its effect on the music business.

The government's Regulation Reform Commission has announced plans to ease a wide variety of regulations affecting the music industry, including easing of qualifications needed to register as a CD/tape production company.

Previously, a company had to possess CD or tape manufacturing or editing facilities to register, but this requirement has been eliminated. Imports of tapes and CDs will no longer require government permission, although authorities say it will still be required for music containing lyrics that could "damage teenagers' mentality."

Also being eliminated is the requirement that music wholesalers and retailers must register with local governments, meaning anyone who wants to can get into the music distribution business.

In addition, concert promoters will no longer have to register with the government, which will stop monitoring performing acts and give up its power to veto shows that do not meet with its approval.

CHO HYUN-JIN

## SONY

At the center of the issue is Sony Music CEO Paul-René Albertini, also president of labels' body SNRP. But, notes a senior source within SNRP, Albertini was the only one of the major label heads here to abstain in the vote on whether SNRP should ask the government to curtail the label activities of radio and TV stations (Billboard, Oct. 24).

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## Denmark Boosts Music Funds

### Allocations To Benefit Pop Artists, Venues

BY CHARLES FERRO

COPENHAGEN—Popular music venues in Denmark appear set for a financial boost of around 15 million kroner (\$2.5 million) following a well-received parliamentary hearing arranged by the national music council, Statens Musikråd.

The council is a body in the Ministry of Culture and allocates arts funding for music. However, popular music has never received notable state support. The new funding approved by the Culture Ministry here will subsidize artists' payments and establish a proposed six new venues around the country.

"Popular music doesn't need emergency aid; it needs to be recognized, by the state," says Steffen Brandt, front man for EMI-Denmark rock band TV-2. "It already has broad recognition among the people,

on all levels of society." Poul Martin Bundø, A&R manager for Sony Denmark, adds, "It's difficult to find places for up-and-coming acts to play. It's expensive, and only a few places can afford it. I hope the result of the funding will be better venues with good stages for current artists and those we'll be working with in the future."

Many musical venues have been forced to finance their operations—including paying for food and drink. Admission fees for lesser-known local talent tend to scare away potential listeners, and live-music venues are often forced to double as dance clubs to pay the bills.

While the number of people attending shows and the number of actual venues may not have dropped, the audience is spread thin.

(Continued on page 56)



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CHO HYUN-JIN



# newsline...

**MTV AUSTRALIA HAS AXED 14 JOBS**, mostly in its marketing, sales, and production divisions, in what executive producer Charlie Singer calls a "cost-cutting exercise." Singer says carrier Optus bought out the channel six months ago and is taking over these duties. Christine Marlow, head of programming at Optus, will now head the channel; there are no immediate plans to replace MTV Australia's founding CEO, Kim Yeers, who departed last month (*Billboard*, Nov. 6). Singer dismisses as "completely inaccurate" speculation in Australia that MTV U.S. is considering a direct feed, with some local shows added. "No one on either side wants that," he says, emphasizing there are no plans to change any programming.

CHRISTIE KLEIZER

**TOWER RECORDS IN SINGAPORE** appointed Anil Ramchandran operations manager, effective Dec. 1, reporting to Bob Kaufman, senior VP of International franchises, which encompasses Tower Records Asia. Previously manager of the merchant's 17,000-square-foot Pacific Plaza local flagship store, he replaces Andy Griffiths, returning to Europe after three years with Tower in South Korea and Singapore. Griffiths takes over as manager of Tower's Dublin store Jan. 2, reporting to London-based Andy Lown, senior VP/director of Tower's European operations. Tower launched in Singapore five years ago; its other Asian operations are in Japan, Taiwan, Hong Kong, South Korea, Thailand, Malaysia, and the Philippines.

TONY PERGUSON

**MINISTRY OF SOUND**, the London-based nightclub/labeled/magazine operation, is developing a combined music and broadcast facility with MTV Europe's Central service. The central Berlin venue is scheduled to open its doors by the end of 1999. MTV Central managing director Christiane zu Salm says, "The city and its young people will provide an exciting backdrop for MTV's growing live output." The deal will mean MTV gains a stronghold in Berlin, seen as important in its distribution/ratings battle with German TV station Viva. Also, the expanding Ministry concern will gain its first permanent venue outside the U.K.

CHRISTIAN LORENZ

**SINGAPORE-BASED MTV NETWORKS ASIA** has promoted two key executives: Sushanhu Saranwala to senior VP/managing director for the channel in Southeast Asia, and Harry Hui to senior VP/managing director for Greater China. Hui joined in March as senior VP of MTV Mandarin, headquartered in Taipei, while Singapore-based Saranwala was senior VP in charge of the network's marketing and communications. Saranwala also served as director of MTV India and will continue to oversee its day-to-day operations until a new GM is recruited for that territory.

ANN TSANG

**A DOUBLE-CD SET BENEFITING** victims of Hurricane Mitch, "Protection," is due Jan. 18 in the U.K. on the Earth Love Fund organization's label, ELF. Included on the album are new remixes of Massive Attack's "Protection" and Roni Size & Reprezent's "Brown Paper Bag." In addition, U2, Underworld, Chemical Brothers, and Dreadzone have donated tracks royalty-free. The record will be supplied at cost by PolyGram and distributed by Pinnacle.

DOMINIC PRIDE

**JEFF HANLON** has been confirmed as chairman of the International Managers Forum (IMF) by the organization's annual general meeting in London. Hanlon had been appointed to the post by the IMF board, but that appointment required approval by the body's membership. Deputy chairman is now Keith Harris, and David Slope has been confirmed as treasurer. The main item for discussion at the meeting was the Assn. of World Recording Artists (AURA), a company founded by the IMF to collect artists' performance royalties. The meeting discussed AURA's operation under the U.K.'s new copyright rules and its relationship with labels' collecting body Phonographic Performance Ltd.

JEFF CLARK-MEADS

**ANTI-PIRACY OFFICERS** gathered Dec. 2-4 at Gatwick, near London, for a global meeting organized by the International Federation of the Phonographic Industry (IFPI). Among the 65 delegates were senior executives representing the major recording industry groups of America, Europe, and Japan. IFPI director of enforcement Iain Grant says the purpose of the meeting was to review progress in the development of the organization's new global team. New techniques and technology were also discussed, he says.

JEFF CLARK-MEADS

## Germany's Booya Expands To U.K.

BY DOMINIC PRIDE

**LONDON**—German R&B/crossover label Booya's foray into the British market (*Billboard* *Bulletin*, Dec. 4) marks the imprint's first steps into the international marketplace outside of Germany.

Booya—whose roster includes Nana, Pappa Bear, Alex Prince, Craig Smart, and Jonestown—will open up a U.K. office in partnership with the music and entertainment company M21.

Booya U.K. will be headed by M21 A&R manager David Lawrence, who has worked in A&R at Booya's Hamburg for two years. Earlier this year, Hamburg-based Booya struck a three-year licensing deal with Universal Music Germany, bringing the label's roster into that major's domestic marketing operations. This is the first international move since that deal.

The Booya/M21 deal, effective Jan. 1, is initially for one year, says Lawrence. He adds that the British office will first work on "raising the profile of Booya's German-signed artists."

Bernad Schmidt, Booya Music Group's Hamburg-based managing director, says, "Our first step will be to get a feeling for the British market and to let people get to know the Booya sound."

Schmidt says the label also aims to "get a handle on the names that can co-produce our product."

Plans are afoot for remixes for Booya acts with producers such as Ray Hayden, Wayne Lawes, and Mark Lewis lined up.

Schmidt acknowledges that the U.K. market isn't an easy place for indie to do business.

"The British market is difficult," he says. "The chart is fast; radio is limited to a very few important stations." However, he says he believes that if the label has the right attitude, acts like Jonestown can be broken in the U.K.

"Also," he notes, "it may not be a one-way street in terms of exchange." He hints at U.K. signings.

Lawrence adds that a female singer, Vianne, has paced with the new imprint.

Schmidt says that Booya is also planning to open an office in the U.S. and is talking to several U.S. production companies about representation.

M21 is a company established and owned by music/entertainment lawyer group Fenwick Hill; it comprises a label and publishing company, as well as management and consultancy divisions.

Says Penton Hills partner Jens Hills: "M21 will act as Booya's

eyes and ears in Britain and act as a go-between between Booya in Hamburg and Universal here."

Universal retains the rights to Booya's catalog worldwide. Sales will be handled by Universal U.K. with distribution through Universal's U.K. distributor, BMG.

*'Our first step will be to get a feeling for the British market and to let people get to know what we're about'*

Schmidt says the decision to open Booya's own U.K. offices was inspired by his time as a manager at the Frankfurt-based Logic Records, which also opened up London and

New York offices despite having label representation through BMG companies there.

"If you're not in the market, you don't have a chance," he explains.

However, perceptions of music made overseas have changed since then, he says.

"Nine or 10 years ago, the British were not used to the idea that music could come out of Germany," he says. "People expected a different kind of music from us."

Recalling the experience with techno acts such as SNAP!, he says: "We didn't say it was German."

Schmidt acknowledges that working an artist like rap/pop crossover singer Nana overseas will still be a challenge.

"We were rewarded for making this kind of crossover music in Germany," he says. "But I don't expect the American marketplace is waiting for a German rapper!"

## Two Former Execs Return To Holland's Arcade Music

BY ROBERT TILLI

**AMSTERDAM**—The exodus of staff from the Netherlands' Arcade Music Co. not only appears to be over—it's behind.

Former head of AR&R Rued van Dulkenraad and radio promotions executive Peter Wessels are returning to the company's CNR Music label after a brief spell in similar positions at Zomba/Rough Trade. Van Dulkenraad joins to his former AR&R job, while

Wessels is promoted to head of promotions.

The duo's return to the company follows the departure of Robin Simon after a record.

Arade Music was managing director in September. It was new Arcade Music Group managing director Michiel Wolff's idea to lure the two back. He explains: "The record industry is an emotional business, so when I joined the company two months ago, I thought, 'Why not give it a try? You never know.'"

"We received a very warm welcome at our first day back in the office," reports Van Dulkenraad. "It felt like we've returned from a sabbatical year. The artist roster is still the same, from De Dast to the Golden Earring. But the atmosphere has changed drastically for the better."

"I frankly admit that Arcade is my home," adds Van Dulkenraad, whose first spell at CNR Music

lasted 17 years. "I'm glad that the Zomba/Rough Trade management understood that."

Rob Gerritsen, manager of veteran rockers Golden Earring, is certainly pleased with Van Dulkenraad's return to Arcade.

"I saw him and Wessels behind their desks at Zomba/Rough Trade and told them that they didn't belong there," he says, laughing.



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# HIT OF THE WORLD CONTINUED

## EUROCHART

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME
2 BIG BIG WORLD EMILIA	2 BIG BIG WORLD EMILIA	2 BIG BIG WORLD EMILIA
3 MATTER WHAT BOYZONE	3 MATTER WHAT BOYZONE	3 MATTER WHAT BOYZONE
4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA
5 FLUXUS IN BAUCH DER D. HANDEL	5 FLUXUS IN BAUCH DER D. HANDEL	5 FLUXUS IN BAUCH DER D. HANDEL
6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z
7 FM YOUR ANGEL CELINE DION & KELLY	7 FM YOUR ANGEL CELINE DION & KELLY	7 FM YOUR ANGEL CELINE DION & KELLY
8 BELLE DAME LAURENCE	8 BELLE DAME LAURENCE	8 BELLE DAME LAURENCE
9 UP AND DOWN VENGATORS	9 UP AND DOWN VENGATORS	9 UP AND DOWN VENGATORS
10 WHEN YOU LOVE WHITNEY HOUSTON	10 WHEN YOU LOVE WHITNEY HOUSTON	10 WHEN YOU LOVE WHITNEY HOUSTON
11 ARIAN CARREY COLUMBIA	11 ARIAN CARREY COLUMBIA	11 ARIAN CARREY COLUMBIA
12 ALBUMS	12 ALBUMS	12 ALBUMS
1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS
2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL
4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES
5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT
6 METALLICA GARAGE INC. VINTAGE	6 METALLICA GARAGE INC. VINTAGE	6 METALLICA GARAGE INC. VINTAGE
7 MARIAN CARREY #15 COLUMBIA	7 MARIAN CARREY #15 COLUMBIA	7 MARIAN CARREY #15 COLUMBIA
8 METALLICA GARAGE INC. VINTAGE	8 METALLICA GARAGE INC. VINTAGE	8 METALLICA GARAGE INC. VINTAGE
9 PHIL COLLINS HIS VANGUARDS	9 PHIL COLLINS HIS VANGUARDS	9 PHIL COLLINS HIS VANGUARDS
10 SODOME: WHERE WE BELONG	10 SODOME: WHERE WE BELONG	10 SODOME: WHERE WE BELONG
11 MADONNA BOY OF LIGHT	11 MADONNA BOY OF LIGHT	11 MADONNA BOY OF LIGHT
12 DIRTY STRAITS SOUTHERN OF SWING	12 DIRTY STRAITS SOUTHERN OF SWING	12 DIRTY STRAITS SOUTHERN OF SWING

## MALAYSIA (RIMA 12/09/98)

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 MARIAN CARREY #15 SONY	1 MARIAN CARREY #15 SONY	1 MARIAN CARREY #15 SONY
2 VARIOUS ARTISTS MANA & BANGKOK	2 VARIOUS ARTISTS MANA & BANGKOK	2 VARIOUS ARTISTS MANA & BANGKOK
3 VARIOUS ARTISTS MANA & BANGKOK	3 VARIOUS ARTISTS MANA & BANGKOK	3 VARIOUS ARTISTS MANA & BANGKOK
4 TARIAN CARREY #15 SONY	4 TARIAN CARREY #15 SONY	4 TARIAN CARREY #15 SONY
5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT
6 LATION JOURNE	6 LATION JOURNE	6 LATION JOURNE
7 VARIOUS ARTISTS MANA & BANGKOK	7 VARIOUS ARTISTS MANA & BANGKOK	7 VARIOUS ARTISTS MANA & BANGKOK
8 PHIL COLLINS HIS VANGUARDS	8 PHIL COLLINS HIS VANGUARDS	8 PHIL COLLINS HIS VANGUARDS
9 US THE BEST OF 1980-1990 8 DISCS	9 US THE BEST OF 1980-1990 8 DISCS	9 US THE BEST OF 1980-1990 8 DISCS
10 WHITNEY HOUSTON MY LOVE IS YOUR LOVE	10 WHITNEY HOUSTON MY LOVE IS YOUR LOVE	10 WHITNEY HOUSTON MY LOVE IS YOUR LOVE
11 WHITNEY HOUSTON WHITNEY HOUSTON	11 WHITNEY HOUSTON WHITNEY HOUSTON	11 WHITNEY HOUSTON WHITNEY HOUSTON
12 SITI NURHALIZA ADWINA	12 SITI NURHALIZA ADWINA	12 SITI NURHALIZA ADWINA

## IRELAND (IRMA/Chart Scan) 12/03/98

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME
2 I LOVE THE WAY YOU LOVE ME BOYZONE	2 I LOVE THE WAY YOU LOVE ME BOYZONE	2 I LOVE THE WAY YOU LOVE ME BOYZONE
3 I AMO DOWNTOWN	3 I AMO DOWNTOWN	3 I AMO DOWNTOWN
4 UNTIL THE TIME IS THROUGH FIVE	4 UNTIL THE TIME IS THROUGH FIVE	4 UNTIL THE TIME IS THROUGH FIVE
5 WHITNEY HOUSTON MY LOVE IS YOUR LOVE	5 WHITNEY HOUSTON MY LOVE IS YOUR LOVE	5 WHITNEY HOUSTON MY LOVE IS YOUR LOVE
6 IF YOU BUY THIS RECORD THE TAMPERER FIVE	6 IF YOU BUY THIS RECORD THE TAMPERER FIVE	6 IF YOU BUY THIS RECORD THE TAMPERER FIVE
7 TURING MAN	7 TURING MAN	7 TURING MAN
8 STANG ME & THE CALISE	8 STANG ME & THE CALISE	8 STANG ME & THE CALISE
9 FM YOUR ANGEL CELINE DION & KELLY	9 FM YOUR ANGEL CELINE DION & KELLY	9 FM YOUR ANGEL CELINE DION & KELLY
10 DON'T WANT TO BE TRUE JERROETH	10 DON'T WANT TO BE TRUE JERROETH	10 DON'T WANT TO BE TRUE JERROETH
11 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	11 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	11 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z
12 ALBUMS	12 ALBUMS	12 ALBUMS
1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS
2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL
4 VARIOUS ARTISTS MANA & BANGKOK	4 VARIOUS ARTISTS MANA & BANGKOK	4 VARIOUS ARTISTS MANA & BANGKOK
5 MURDER WILL BE MURDER	5 MURDER WILL BE MURDER	5 MURDER WILL BE MURDER
6 VARIOUS ARTISTS MANA & BANGKOK	6 VARIOUS ARTISTS MANA & BANGKOK	6 VARIOUS ARTISTS MANA & BANGKOK
7 MURDER WILL BE MURDER	7 MURDER WILL BE MURDER	7 MURDER WILL BE MURDER
8 MURDER WILL BE MURDER	8 MURDER WILL BE MURDER	8 MURDER WILL BE MURDER
9 MURDER WILL BE MURDER	9 MURDER WILL BE MURDER	9 MURDER WILL BE MURDER
10 MURDER WILL BE MURDER	10 MURDER WILL BE MURDER	10 MURDER WILL BE MURDER
11 MURDER WILL BE MURDER	11 MURDER WILL BE MURDER	11 MURDER WILL BE MURDER
12 MURDER WILL BE MURDER	12 MURDER WILL BE MURDER	12 MURDER WILL BE MURDER

## AUSTRIA (Austrian Top 40) 12/07/98

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME
2 BIG BIG WORLD EMILIA	2 BIG BIG WORLD EMILIA	2 BIG BIG WORLD EMILIA
3 FLUXUS IN BAUCH DER D. HANDEL	3 FLUXUS IN BAUCH DER D. HANDEL	3 FLUXUS IN BAUCH DER D. HANDEL
4 MATTER WHAT BOYZONE	4 MATTER WHAT BOYZONE	4 MATTER WHAT BOYZONE
5 THE POWER OF GOOD-BYE MADONNA	5 THE POWER OF GOOD-BYE MADONNA	5 THE POWER OF GOOD-BYE MADONNA
6 FLUXUS IN BAUCH DER D. HANDEL	6 FLUXUS IN BAUCH DER D. HANDEL	6 FLUXUS IN BAUCH DER D. HANDEL
7 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	7 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	7 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z
8 UP AND DOWN VENGATORS	8 UP AND DOWN VENGATORS	8 UP AND DOWN VENGATORS
9 IMMORTALITY CLASH ON FEATURING THE BEE	9 IMMORTALITY CLASH ON FEATURING THE BEE	9 IMMORTALITY CLASH ON FEATURING THE BEE
10 IF YOU BELIEVE SASHA	10 IF YOU BELIEVE SASHA	10 IF YOU BELIEVE SASHA
11 ALBUMS	11 ALBUMS	11 ALBUMS
1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS
2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL
4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES
5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT
6 MARIAN CARREY #15 SONY	6 MARIAN CARREY #15 SONY	6 MARIAN CARREY #15 SONY
7 MARIAN CARREY #15 SONY	7 MARIAN CARREY #15 SONY	7 MARIAN CARREY #15 SONY
8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG
10 ALANIS MORISSETTE SUPPORTED FORMER INFAT	10 ALANIS MORISSETTE SUPPORTED FORMER INFAT	10 ALANIS MORISSETTE SUPPORTED FORMER INFAT
11 ALANIS MORISSETTE SUPPORTED FORMER INFAT	11 ALANIS MORISSETTE SUPPORTED FORMER INFAT	11 ALANIS MORISSETTE SUPPORTED FORMER INFAT
12 ALANIS MORISSETTE SUPPORTED FORMER INFAT	12 ALANIS MORISSETTE SUPPORTED FORMER INFAT	12 ALANIS MORISSETTE SUPPORTED FORMER INFAT

## SPAIN (APRYL/VAL 161) 12/02/98

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME
2 WHAT'S YOUR SIGHT DESIRE	2 WHAT'S YOUR SIGHT DESIRE	2 WHAT'S YOUR SIGHT DESIRE
3 STRIKE GEORGE MICHAEL	3 STRIKE GEORGE MICHAEL	3 STRIKE GEORGE MICHAEL
4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA
5 CUBA LEE GLORIA ESTRELLA	5 CUBA LEE GLORIA ESTRELLA	5 CUBA LEE GLORIA ESTRELLA
6 ZARATEIRO MANOLO GARCIA JAVILA	6 ZARATEIRO MANOLO GARCIA JAVILA	6 ZARATEIRO MANOLO GARCIA JAVILA
7 CIEGA SORDOMUDA SHAKIRA	7 CIEGA SORDOMUDA SHAKIRA	7 CIEGA SORDOMUDA SHAKIRA
8 OLD REMIXES JAZZAR MORINO	8 OLD REMIXES JAZZAR MORINO	8 OLD REMIXES JAZZAR MORINO
9 EVERYBODY GET UP FIVE	9 EVERYBODY GET UP FIVE	9 EVERYBODY GET UP FIVE
10 SWEETEST THING US BLANCKMUSKAT	10 SWEETEST THING US BLANCKMUSKAT	10 SWEETEST THING US BLANCKMUSKAT
11 ALBUMS	11 ALBUMS	11 ALBUMS
1 ROSANA LUNA NUESTRA	1 ROSANA LUNA NUESTRA	1 ROSANA LUNA NUESTRA
2 US THE BEST OF 1980-1990 8 DISCS	2 US THE BEST OF 1980-1990 8 DISCS	2 US THE BEST OF 1980-1990 8 DISCS
3 JAVILA GLENNAS MI VIDA - GRANDES DATOS	3 JAVILA GLENNAS MI VIDA - GRANDES DATOS	3 JAVILA GLENNAS MI VIDA - GRANDES DATOS
4 SODOME: WHERE WE BELONG	4 SODOME: WHERE WE BELONG	4 SODOME: WHERE WE BELONG
5 SODOME: WHERE WE BELONG	5 SODOME: WHERE WE BELONG	5 SODOME: WHERE WE BELONG
6 SODOME: WHERE WE BELONG	6 SODOME: WHERE WE BELONG	6 SODOME: WHERE WE BELONG
7 SODOME: WHERE WE BELONG	7 SODOME: WHERE WE BELONG	7 SODOME: WHERE WE BELONG
8 SODOME: WHERE WE BELONG	8 SODOME: WHERE WE BELONG	8 SODOME: WHERE WE BELONG
9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG
10 SODOME: WHERE WE BELONG	10 SODOME: WHERE WE BELONG	10 SODOME: WHERE WE BELONG

## HONG KONG (HPI Hong Kong Chart) 12/03/98

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 MIRIAM YALING MIRIAM 1 TO 100	1 MIRIAM YALING MIRIAM 1 TO 100	1 MIRIAM YALING MIRIAM 1 TO 100
2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
3 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	3 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	3 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
4 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	4 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	4 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
5 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	5 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	5 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
6 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	6 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	6 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
7 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	7 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	7 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
9 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	9 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	9 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
10 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	10 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	10 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE

## BEELGIUM (Phonogram) 12/11/98

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME
2 BIG BIG WORLD EMILIA	2 BIG BIG WORLD EMILIA	2 BIG BIG WORLD EMILIA
3 MATTER WHAT BOYZONE	3 MATTER WHAT BOYZONE	3 MATTER WHAT BOYZONE
4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA
5 FLUXUS IN BAUCH DER D. HANDEL	5 FLUXUS IN BAUCH DER D. HANDEL	5 FLUXUS IN BAUCH DER D. HANDEL
6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z
7 UP AND DOWN VENGATORS	7 UP AND DOWN VENGATORS	7 UP AND DOWN VENGATORS
8 IMMORTALITY CLASH ON FEATURING THE BEE	8 IMMORTALITY CLASH ON FEATURING THE BEE	8 IMMORTALITY CLASH ON FEATURING THE BEE
9 IF YOU BELIEVE SASHA	9 IF YOU BELIEVE SASHA	9 IF YOU BELIEVE SASHA
10 ALBUMS	10 ALBUMS	10 ALBUMS
1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS
2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL
4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES
5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT
6 MARIAN CARREY #15 SONY	6 MARIAN CARREY #15 SONY	6 MARIAN CARREY #15 SONY
7 MARIAN CARREY #15 SONY	7 MARIAN CARREY #15 SONY	7 MARIAN CARREY #15 SONY
8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG
10 ALANIS MORISSETTE SUPPORTED FORMER INFAT	10 ALANIS MORISSETTE SUPPORTED FORMER INFAT	10 ALANIS MORISSETTE SUPPORTED FORMER INFAT

## SWITZERLAND (Media Control Switzerland) 12/03/98

THIS LAST WEEK	THIS LAST WEEK	THIS LAST WEEK
1	1	1
1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME	1 BELIEVE OTHER NAME
2 FLUXUS IN BAUCH DER D. HANDEL	2 FLUXUS IN BAUCH DER D. HANDEL	2 FLUXUS IN BAUCH DER D. HANDEL
3 MATTER WHAT BOYZONE	3 MATTER WHAT BOYZONE	3 MATTER WHAT BOYZONE
4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA	4 THE POWER OF GOOD-BYE MADONNA
5 FLUXUS IN BAUCH DER D. HANDEL	5 FLUXUS IN BAUCH DER D. HANDEL	5 FLUXUS IN BAUCH DER D. HANDEL
6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z	6 HAND KNOCK LIFE (SHIETO ANTHEM) JAY-Z
7 UP AND DOWN VENGATORS	7 UP AND DOWN VENGATORS	7 UP AND DOWN VENGATORS
8 IMMORTALITY CLASH ON FEATURING THE BEE	8 IMMORTALITY CLASH ON FEATURING THE BEE	8 IMMORTALITY CLASH ON FEATURING THE BEE
9 IF YOU BELIEVE SASHA	9 IF YOU BELIEVE SASHA	9 IF YOU BELIEVE SASHA
10 ALBUMS	10 ALBUMS	10 ALBUMS
1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS	1 US THE BEST OF 1980-1990 8 DISCS
2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	2 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL	3 JELLY OF GEORGE MICHAEL
4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES	4 CELINE DION THESE ARE SPECIAL TIMES
5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT	5 ALANIS MORISSETTE SUPPORTED FORMER INFAT
6 MARIAN CARREY #15 SONY	6 MARIAN CARREY #15 SONY	6 MARIAN CARREY #15 SONY
7 MARIAN CARREY #15 SONY	7 MARIAN CARREY #15 SONY	7 MARIAN CARREY #15 SONY
8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE	8 GEORGE MICHAEL LAURENCE & GENTLEMEN: THE
9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG	9 SODOME: WHERE WE BELONG
10 ALANIS MORISSETTE SUPPORTED FORMER INFAT	10 ALANIS MORISSETTE SUPPORTED FORMER INFAT	10 ALANIS MORISSETTE SUPPORTED FORMER INFAT

# THE LATEST MUSIC NEWS FROM AROUND THE PLANET

## EDITED BY DOMINIC PRIDE

### POPE JOHN-PAUL II will be among those outside the U.K. who will hear the voice of 12-year-old soprano Charlotte Church when she performs Saturday (19) in the Vatican (Billboard/Bulletin, N. 20).

The rest of the world will also make its acquaintance with the British singer, whose album "Voice Of An Angel" has gone platinum at home with 300,000 units sold. An international release is planned for Feb. 8, and Sony Classical in New York has pledged to put the album out in 1999. As well as the top five domestic single, "Ave Maria," the album includes sacred and secular music such as "Pie Jesu" and "Amazing Grace." DOMINIC PRIDE

**SARAJEVAN SINGER** Zdravko Colic triumphed over political tensions by selling out a Nov. 19 concert in Pristina, in Serbia's disputed Kosovo region. His current, pop-oriented album, "I Wish You Were Mine," recorded with Goran Bregovic, has recently been released by the Komuna label and has sold in Serbia, Macedonia, Slovenia, and Bosnia and Herzegovina. A recent tour marked the return of Colic, who has been living in the Serbian capital of Belgrade since fighting began in Bosnia seven years ago. With catchy tunes and record sales of about 500,000 units, Colic was once a pop icon, especially among female music fans. PETAR JANJATONIC

**MARINA REIS** "T'Innamorero" (I Will Love You), the lead single from her third album, "Animebelle" (Beautiful Soul) on Virgin/EMI, will surface as an English-language song, "Heal Me With Your Love." The latter will appear in 1999 as a promotion for an English version of her album for the U.S. and U.K. markets. The Italian singer/songwriter's luscious low ballad, co-written by lei and Ashley Ingram (whose credits include Des'ree and Seal), is seeing saturation play in Italy. Since her debut in 1995, Rei has established herself in Italy as a major artist, with her Italian melodies inspired by gospel, soul, and Latin rhythms. "Animebelle" also features Indi an percussion, with a guest performance from Triok Gurtu, who sings and plays tabla on a remake of Rei's hit single "No (Rem)." MARK DEZZANT

**MEXICO'S ROCK** supergroup Maná is showing its concern over the intransigent political crisis in the southern Mexican state of Chiapas, which has left many of the region's inhabitants in dire economic straits. The Warner Music act will play two benefit concerts Thursday-Friday (17-18) at the Hard Rock Live in Mexico City. Funds raised will be used to buy

foodstuffs to be sent Dec. 22 to Chiapas. Maná's management says the band's two shows at Hard Rock will be its last this century in Mexico. TERESA AGUILERA

**FRENCH-CANADIAN** lyricist Luc Plamondon is back on top of the French charts with his single "Belle" on indie Pomme Music. Taken from "Notre Dame De Paris," the stage interpretation of Victor Hugo's classic, the single has occupied the No. 1 spot in France for the last two months and has sold 1.8 million units, according to the label. "When we presented the main tracks at the 1998 MIDEM, we were expecting 200 executives," says Pomme GM Charles Latour. "There were 1,400 to give us a standing ovation." Sung by Daniel Lavoie, the track also features Canadian singer Garou and Corsica-Born Patrick Fiori. Performed since September, "Notre Dame De Paris" is the theater success of the fall in Paris. The central character of Esmeralda was represented on the soundtrack album by Israeli singer Noa, but in the show she is played by Hélène Segara, who topped the charts earlier this year in a duet with Andrea Bocelli on the single "Vivo Per Lei" (I Live For You). CECILIE TOSSEYRE

**NEWLY SIGNED** to Sony Music India, Colonial Cousins are hoping for international appeal for their second set, "This Is How We Do It," which shipped 200,000 units domestically on its Nov. 23 release. The album features a diverse mix of talent, ranging from classical-percussionist Marjula Mahapatra to producer Andy Barua, who has worked with Diana King and penned songs for Celine Dion. This Mumbai, India-based band, consisting of classical-trained vocalist Harisharan and guitarist Leslie Peter Lewis (LEZZ), already boasts a huge domestic following thanks to their self-titled 1996 debut, which sold more than half a million units on ex-WEA licensee MagnaSound. Lewis calls the Cousins "an English band with an Indian soul." Vijay Singh, managing director of Sony Music India, is talking to Sony labels in the U.S., namely Columbia, Epic, and 550. "We are seeking a commitment from any of these labels because once we have that, then they are the experts in breaking new talent in the West," he says. NYAJ BHUSHAN

**JAPANESE SUPERSTAR** Namie Amuro will make her show biz comeback Dec. 31 on NHK TV's annual "Kohaku Uttagassen" (Red And White Song Contest) program, the network announced Nov. 25 (Billboard/Bulletin, Dec. 12). The female vocalist, who last year married Sam, a member of dance/pop group Trf, which, like Amuro, is signed to Avex Trax, has been on a maternity break ever since last year's "Kohaku" show. She gave birth to a baby boy May 18. STEVE MCCLURE



# International

## Eazy Gee's Reissued

### Sets Mark Revival Of Aussie Imprint Spin

BY CHRISTIE ELIZIER

SYDNEY—Two collections of Bee Gees material, recorded in Australia in the '60s and never released in the U.S., are spearheading major independent Festival Records revival of its imprint Spin. Brothers Barry, Maurice, and Robin Gibb, born in Manchester, England, grew up in Australia. During the late '50s, they performed as a trio, as the Brothers Gibb. The two-CD "Brilliant From Birth" culls all 63 tracks the Bee Gees cut for Festival between 1960 and 1966, before they headed to London and broke internationally with "The Lights Went Out (In) Massachusetts."

Four cuts are from 1964 TV appearances, unearthed by collectors Glenn A. Baker and David McLean, who respectively run the release labels Warner and Canoehead. The other three are from the Bee Gees' "I Wanna Be a You," Dave Clark Five's "Can't You See That She's Mine," the Hollies' "Just One Look," and Chad & Jeremy's "Yesterday's Gone." Tapes of the Bee Gees' tracks, so far issued only on a 1970 German-only release, "Inception/Nostalgia," were labeled incorrectly and filed in Festival's in-house studio in Sydney 28 years ago.

These were discovered only this past February by Festival's archives

manager, Warren Barnett. They provide an interesting glimpse into the early career of an act that has sold 100 million records and notched 60 chart hits. The Bee Gees' harmonies were raw but unique even then. In between club audience-friendly country and show-biz tunes is a nod to their obsession with the Beatles, who had just toured Australia (adding intriguing harmonies to "Paperback Writer" and "Ticket To Ride") and their own ability to knock out melodically strong pop numbers "In The Morning" and

"Could It Be."

The sets have the blessing of the Gibbs, who have lived steadily for 20 years. Says Warner Exec. Festival's group deputy managing director, "They were aware of the project. They wrote and said they were appreciative of Festival's role in recording them in the first instance. They might have quipped that some of this stuff was being unleashed on the world, as most artists would. But they weren't precious about it, and they saw these recordings as an important aspect of their career."

The Bee Gees were inducted into the Australian Record Industry A&M Hall of Fame in September and will be first act to perform at the opening of the Sydney Olympic Stadium in March of next year. The second Gibb-oriented set is "Assault The Vaults," which collects '60s covers of Bee Gees material by top Aussie acts of the era: The Col Joyes, The Les, Big Anderson, and Bryan Davies. The prolific brothers never recorded these songs themselves but provide backup vocals on some. There have been an estimated 4,000 covers of the Gibb songs globally.

Festival founder Harry Cohen set up a number of labels like Spin, Leaden, Rex, Teen, Sunshine, and ATA to house local rockers. In a run-up to its 50th anniversary in 2002, Festival has launched a 100-CD reissue program of releases by Johnny O'Keefe, Johnny Devlin, the Delltones, Col Joye & the Joy Boys, Normie Rowe, Tony Worthley & the Blue Jays, and Dory Wiskerke.

This month, the 26-track "Brian Henderson's Bandstand" collection celebrates the 40th anniversary of the TV show that was as important, and influential to Australian fans as "Shindig" was to Americans.

Marketing is initially through retail and mail order. Fabey says he expects some of the releases—including the two new sets—a three-CD set of '60s Australian garage-punk and psychedelia titled "So You Wanna Be A Rock'n' Roll Star," and the Sherbet catalog to spike over to modern rock fans looking back at history.

BY LARRY LOBLANC

TORONTO—The prospect of a green Christmas is leaving Canadian music retailers blue. They say that seasonally warm weather has kept many holiday buyers away.

"I've used some cold weather and snow to drive people into stores," says Tim Baker, buyer with Ontario-based Sunrise Records, which operates 33 stores. "That's what we need to make customers think of Christmas."

Roger Whiteman, VP of purchasing for HMV Canada, which operates 97 stores nationally, agrees that music retail business has been slow because of the unseasonably warm temperatures nationally.

"We need cold weather to act as a [sales] activator," he says. "I think [the sales period] is going to get crazy at the last minute, whereas last year it kicked off in November."

According to Lane Orr, head buyer of the A&B Sound chain, which operates 16 stores in British Columbia and Alberta, the previous three holiday sales periods followed a distinct three-tiered pattern: regular business, followed by a slight pickup in sales, followed by a last-minute sales blitz.

"This November, in general, was at that second level," says Orr. "Certainly, we were seeing people in the stores we haven't seen for a while. [40°C] in the morning was doing very well. 'Touched By An Angel' [has picked up] because Sony went to [advertising on] television. Metallica, Offspring, and Pearl Jam have been

#### THE RETAIL TOP 10

However, retailers are generally impressed by this year's offerings.

According to SoundScan, the top 10 retail albums in Canada for the week ending Nov. 29, as printed in the publication the Record, are Celine Dion's "These Are Special Times" (with 150,000 units scanned to date), the "MUCHDance '99" compilation (98,000), Metallica's "Garage Inc." (82,000), Garth Brooks' double live (67,000), the Offspring's "Americana" (66,000), U2's "The Best Of 1980-1990" (66,000), Pearl Jam's "Live On Two Legs" (20,000), Jewel's "Spin" (16,000), Alanis Morissette's "Supposed Former Infatuation Junkie" (14,000), and the soundtrack to "Armageddon" (13,000).

"Our top 10 [titles] are all within 30 units of each other," notes Orr. "We've got some very strong records." There's some hit packages, a couple of decent soundtracks, some harder-edged music, alternative, dance, rap, and some country. "MUCHDance '99" is doing extremely well. Garth Brooks is doing very well. The other big winners for us is U2, Celine Dion, Metallica, Offspring, Pearl Jam, Jewel, Metallica, Alanis Morissette, Phil Collins. We're also doing well with Shil, Goo Goo Dolls, and Sheryl Crow."

Also experiencing significant Canadian sales are albums by such artists as Mariah Carey, Seal, Mollins, N'Sync, Method Man, and Sheryl Crow. Significant sales have also been garnered by the sound-

tracks to "Touched By An Angel" and "Ally McBeal," as well as "Chef Aid: The South Park Album." Top compilation titles include "Big Shiny Tunes 3," "CMT Canada '99," "Now! 3," "Women In Song, Vol. 2," and "Pure Dance 3."

Retailers, while warning of the difficulties of building momentum, are particularly ecstatic about early sales by publicity about a pair of so-called Super Tuesdays. Nov. 2 saw releases of albums by U2, Dion, Beck, Oasis, 98 Degrees, the Cardigans, the Rolling Stones, and the TV soundtrack "Touched By An Angel"; on Nov. 17 there were releases of albums by Brooks, Carey, Jewel, Whitney Houston, Seal, Offspring, Method Man, and Ice Cube.

"There's probably been three to four times as many releases of major acts this year than there were in the same period last year," says Whiteman.

In terms of big sellers, both Whiteman and Baker agree that U2's album has been the strongest release at this time.

"Celine Dion started off slow, but her television special [on Nov. 25] boosted sales," adds Whiteman.

Baker says he's also seen a pickup in Dion's sales. In addition, he says, "There's been a pickup in Jewel as well. 'Touched By An Angel' has picked up because Sony went to [advertising on] television. Metallica, Offspring, and Pearl Jam have been

wonderful surprises."

#### WHAT ABOUT THE TEENS?

Cam Mitchell, buyer with Roban Distributors, which operates 65 Sam the Record Man stores nationally, welcomes what he says is a resurgence in mainstream rock.

"What I like is that there's been [good sales] of a lot of record store-type records," he says. "Like Metallica, Offspring, and even Pearl Jam. Rock isn't over all over the titles, and [traditional music retailers are] driving the sales. Those three records have been great for us. The Offspring and Pearl Jam, to an extent, took a lot of people by surprise. This year we've gone back to rock'n'roll bands. But Celine Dion has also really taken off for us."

Mitchell warns, however, that the music industry could be missing out on sales due to a lack of product specifically targeted to younger pop buyers.

"There's no Aqua, no Verve, no Chumbawamba, no Hanson, no matchbox 20 this year," Mitchell says. At most, [pop-styled acts] really drove sales."

Or again, "The closest thing to a real pop song now is Shawn Mullins' 'Lullaby.' Last year, you couldn't go anywhere without hearing Aqua, Chumbawamba, and the Verve. We don't have [pop groups selling] now."

"What draws kids today," says Baker, "is hip-hop, but it mostly sells for two weeks, and it's gone."

## Sales Of Morissette, Adams Flag

TORONTO—Alanis Morissette's new Maverick/Warner Bros. album, "Supposed Former Infatuation Junkie," racked up sales of 140,000 units in Canada for the week ending Nov. 29, according to SoundScan. But several retailers say that sales of the set, released Nov. 3, are flagging, largely due to the lack of a follow-up single to "Thank U."

On the SoundScan chart that appears in Canadian music trade publication the Record, Morissette's album is at No. 2 on Nov. 19, but had slipped to No. 9 for the week ending Nov. 29.

"Alanis had a really strong two weeks, and then it slowed down," says Cam Mitchell, buyer with Roban Distributors, which operates 65 Sam the Record Man stores nationally.

"Alanis Morissette seems to have dropped off," says Roger Whiteman, purchasing VP at HMV Canada, which operates 97 stores nationally. "There's a need for a second single. The album is a pretty good follow-up to Jagged Little Pill." It'd be a shame if Warner loses momentum there.

Tim Baker, buyer with 33-store Ontario-based Sunrise Records, says, "Warner lost momentum the first day because they did not do enough of a pre-awareness campaign. PolyGram did a far better job of making awareness of U2, released

the same day, U2 killed [Morissette] on the first day, and she picked up the second week."

Gary Newman, chairman/president of Warner Music Canada, acknowledges retailers have voiced complaints of the lack of a follow-up Morissette single. "I pointed that out to Alanis Morissette's staff," he says.

According to several retailers, the latest album by Bryan Adams, Canada's recognized international superstar act, is also under-performing in the Canadian marketplace. According to SoundScan, his new A&M album, "On A Day Like This," released Oct. 27, had only scanned 35,000 units through the week ending Nov. 29. It was No. 10 on SoundScan's album chart for that week.

"Adams has sold, but not as well as everybody here expected," says Rob Abercrombie, buyer with R.I.W. Entertainment, which operates the 21-store Records on Wheels chain. "It's been slow."

"Adams is a stiffyroomer," adds Baker.

Lane Orr, head buyer of the 16-store A&B Sound chain, says that even in Adams' former home, Seattle, Vancouver, album sales have been disappointing.

"With the Adams, it looks like I've made a bad buy," he says. "But I'm not going to yet write the album off. It's still early." LARRY LOBLANC

#### MUSIC FUNDS

(Continued from page 52)

"I believe the younger generation goes to a venue as a form of consumption. They jump around from place to place," says Gunnar K. Madson, managing director of the Danish music promotion agency ROSA. "State funding can help professionalize the business and add stability."

The move will put popular music on the same subsidy levels as film, classical music, and other art forms. The original model laid out by the council called for 68.5 million kroner (\$11 million) annually, but Culture Minister Elsebeth Gerner Nielsen says it can get things sensibly up and running for a smaller amount.

The council wanted 20 new regional venues opened to offer a variety of popular music genres.

Nielsen says she will be able to reach together the money needed for 1999 from revenue from state lotteries and sports gambling. Future subsidies will presumably come from the same source.

The agreement to allocate the new money is too late to be included in Denmark's 1999 finance bill, which has already been passed by Parliament, so a new proposal for funding will be drawn up next spring for the next year's budget. The funding idea has broad support in Parliament.



# Merchies & Marketing

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## Indies Wary Of Retail Consolidation

### Some Express Concern Over Trans World/Camelot Merger

BY CHRIS MORRIS

**LOS ANGELES**—Independent distributors are viewing retail mega-mergers with uncertain emotions.

Some indie wholesalers are warily eyeing the new retail landscape, which will find two recently merged firms controlling what is estimated to be nearly 17% of U.S. market share.

With just over 1,000 stores, the combination of Albany, N.Y.-based Trans World Entertainment and North Canton, Ohio-based

Camelot Music will account for 9.5% of the market when the deal is closed in January. The recent splinter of Tyrance, Calif.-based Wherehouse Entertainment and Dallas-based Blockbuster Music, in 600 stores, will command about 7% of the marketplace (Billboard, Nov. 7).

Some indie distributors are taking a dim view of the massive consolidation in general, citing diminished opportunities for their product. The more outspoken of them are especially nervous about indie-friendly Camelot's acquisition by Trans World, long viewed by independents as a difficult account to crack.

"As less people control the music industry at retail and it becomes more corporate and bottom-line-oriented, the less important independent music is going to be," says Mark Vidulich, COO of BaySide Distribution in West Sacramento, Calif. "It has to be, by definition, if you think about it."

Speaking of his own company, which is owned by Tower Records parent MTS Inc., and such indie competitors as Koch International and Distribution North America (DNA), Vidulich adds, "I think we're going to be selling less SKUs, to be quite honest with you... I think you're going

to see us doing the same volume with a lot less line items."

Kai Dohm, president of the Chicago-based indie-rock distributor Trio Records, says, "The danger I see in the whole thing is that you divide a third of the market share in between three monsters. What kind of effect that will have on indie music and distribution—whether it's good or not—



really depends on whether your relationship is good with [the big accounts]."

He continues, "The one danger I see is you will not be able to break a new independent artist on the chain level... That will become so costly, in regards to advertising and promotion, that it probably will be impossible for the average indie label, unless they can create such a huge demand on the mom-and-pop level that it automatically shifts into chain sales, because they'll have to stock it because of the demand."

Michael Rosenberg, senior VP at Koch International in Port Washington, N.Y., says, "As far as straight sales issues, I think the consolidation is going to mean that we're going to lay out less product, simply because if you put two chains together, you're going to have fewer [total] stores, even if it's not that many fewer."

He adds, "Our experience so far has been, one chain that used to be two is buying less than the two chains used to buy separately. I'm not sure exactly why that is. I don't think the store count is the only reason behind that, but I haven't figured out exactly what the reason is."

Ryko Distribution Partners GM Jim Cuomo says delicately, "There

were some [accounts] who, for the independent sector, had been difficult for us to get our unequal fair share [from]. In some cases, the merger for some of these guys is turning out to be a very positive thing, and in some cases, it may take a bad situation and make it all that much worse."

Jim Colson, director/GM of DNA, finds his company with an unusual leg up in at least one of the consolidations, since the distributor's sister company, mega-one-stop Valley Media, is fulfilling Wherehouse and Blockbuster during a transitional period. "DNA had an opportunity to ride along and benefit from that, because of our in-stock position in the warehouse," he says.

Concerning the impact of the mergers overall, Colson says, "We haven't noticed a huge disruption to our business overall, but I think as these things get further down the line and they start talking about things

(Continued on page 59)



**Here's Looking At Kids.** Russ Solomon, founder of Tower Records, Video & Books, was honored with the Children's Choice Award from the Neil Bogert Memorial Fund at the organization's "Bogert Confidential: The Case Of The Missing Cure," held last month at Barker Hospital in Santa Monica, Calif. The organization raises funds for the treatment and cure of children's cancer, leukemia, and AIDS. Shown, from left, are Stuart Siegel of the Children's Hospital in Los Angeles; Brian Avner, international senior VP at 143 Records and event co-producer; fund co-founder Joyce Bogert Trabulsi; and Solomon.

## Rashid Sales Brings Arabic Music Into The Mainstream

BY JIM BESSMAN

**NEW YORK**—Basking in the glow of a bright new retail store location, the owners of Rashid Sales Co., the country's premier Arabic music wholesaler, are expanding their efforts toward bringing Arabic music to the American mainstream.

Ray Rashid, who co-owns the Brooklyn company with his brother Stanley, has left his post at the cash register to join his brother in devoting full-time efforts to the wholesale business, and he's hitting the streets to promote his relatively exotic store wares to major local retail outlets.

"After 30 years of working the store and people coming to me, I'm suddenly going to people," says Ray. He's letting salespeople from the former location manage the new one while he deals with some 200 retail accounts nationally.

"It's like starting from scratch," he adds, "dealing with most of the major



stores like Tower and Virgin in the U.S. and Canada—and the in-between stores too."

Ray adds that he previously contacted stores, "but now I'm actually going out to introduce myself to different buyers or sending out letters with new releases and promotional information. I'm letting them know that we're open for questions on the music, to let them know who these buyers are and the countries and styles they represent, because a lot of the buyers are still pretty new to Arabic music."

Ray's visits are paying off. "He's really pivotal in bridging people who aren't involved in Arab culture into it," says John Coughlan, world music buyer at Tower's outlet at Manhattan's Lincoln Center. He credits Ray with increasing the store's Arabic music offering from nothing to a bin and a half and counting.

"Every store has the odd Arabic album, but he has it all and helps you learn about it," adds Coughlan. "He knows a lot of people are interested in the classic Arabic singers like Om Kalsoum, but he sends us very contemporary pop as well, like [Western/Arabic classical fusion album] 'Mansaf Le Egyptian,' which is suggested and is now in a listening post and is doing very well. He comes up here and helps me out—and I'll go to his store, and he'll show me around."

Now on Court Street in Brooklyn's residential Cobble Hill neighborhood, Rashid Sales moved a block and a half from its former Brooklyn Heights location on Atlantic Avenue in March.

(Continued on next page)

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**BEST BUY** reports that sales from stores open more than a year increased 12.2% in the third quarter from the corresponding period a year ago. Total sales were up 18% to \$2.49 billion for the three months that ended Nov. 28. The retailer also says in its preliminary quarterly report that earnings will exceed analysts' average estimate of 47 cents a share. Best Buy says that entertainment software—music and video—accounts for 19% of sales, up from 18% a year ago. The company operates 312 consumer electronics and entertainment software stores.

**TICKETMASTER ONLINE/CITY SEARCH** saw its stock price leap fourfold in its first full day of trading on Dec. 3. The company, which sells tickets over the Internet to events listed in the CitySearch online guides, was public offering 7 million shares at \$14 each, raising \$98 million. The stock went to \$56.375 in its first day. At press time, shares were trading around \$39.50.

**BROADCAST.COM**, an Internet streaming-media company, has signed a deal with Amazon.com giving the retailer exclusive music and book-selling rights on Broadcast.com's online site. The site tracks about 520,000 movies a day and features live broadcasts for about 370 radio stations and 30 TV stations.

**RENTKAT** has formed a new long-term deal with Hastings Entertainment under which the retailer will obtain "substantially more product" than RentKat's pay-per-transaction videocassette-leasing program. In return, Hastings will receive improved terms from studio suppliers that have deals with RentKat. Hastings operates 129 book, music, and video superstores.

**BIG ENTERTAINMENT** says that its online store, bige.com, has teamed with Time Warner's RunnerUp Internet service to create a high-bandwidth, cable-modem version of BigE's electronic commerce site that will feature videos, music, and animation. The program will be launched in the Tampa Bay, Fla., market.

**Big Entertainment** also says it will become the movie merchandise store for Film.com, an online site for movie reviews, shorts, and trailers.

**EMI MUSIC DISTRIBUTION** says that its 50 top executives will each spend one day working a full shift at a music store this holiday season to become "more responsive to consumers and to retail," says Gene Ramsey, executive VP of sales and marketing. The program began Dec. 7 and will conclude at the end of the month in Trans World, Tower, Musieland/Sam Goody, Warehouse, Camelot, and Borders stores.

**IMAGE ENTERTAINMENT**, a distributor of laserdisc and DVD programming, reports that net sales fell 15.8% to \$13.8 million in the second fiscal quarter, which ended Sept. 30, from \$16.4 million in the same period a year ago. The net loss widened to \$687,000 from \$184,000. The company says "strength in DVD sales continues to have a significant adverse impact on laserdisc net sales." Laserdisc purchases fell to 62% of net sales from 82% a year ago, while DVD sales rose to 48% of net sales, up from 18%.

**ELECTRIC ARTISTS**, an online merchandiser, has formed a deal with OneSoft by which music fans can receive free custom-branded E-mail services from recording acts such as Depeche Mode and Garbage. The companies say they are developing programs for Public Enemy, Busta Rhymes, and Big Bad Voodoo Daddy.

**TOTAL**, an online retailer of music and movies, says it has begun to sell more than 1,500 DVD titles at its World Wide Web site in promotions offering up to 30% off list price.

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## RASHID SALES BRINGS ARABIC MUSIC INTO THE MAINSTREAM

(Continued from preceding page)

The wholesale operation is now upstairs from the 900-square-foot store.

A big neon light fixture shaped in the company's distinctive "R" logo hangs in the window. Ray notes that the window is a major glass, thus making for a brighter interior.

The new retail digs are decidedly smaller than the preceding space, which had existed in the heart of the borough's Arabic-speaking community since 1952.

"The old store was originally set up for 78s and needed a lot of cabinet space for storage," notes Stanley, adding that CD displays in the prior location had been converted from vinyl LP fixtures. "Now we can display three times the number of CDs in a lot less space, which makes it a lot easier for browsing."

Indeed, Rashid's 1,200-CD catalog fills five CD racks along the left side wall and stocks recordings from all Arabic-speaking countries.

The store stocks all the Arabic music genres, from religious to the currently trendy *jeel*, an Egyptian hip-hopish street music exemplified by younger artists like Hamid El Faray and Hakim, Algerian hip pop style remains popular, notes Stanley, while the demand for older "classical" Arabic artists like Fairuz, Abdel Wahab, and legendary songstress Kalsoum is still steady.

Concentrations in the store, in fact, is the mother of all boxed sets: the late Kalsoum's entire 72-CD concert output for the Sono Cairo label, priced at \$799 and housed next to the new-release bin.

Gone are the glass cases along the right wall, with Arabic percussion instruments for sale atop them. (Ray plays the Arabic *tabl* drum and *duff* tambourine professionally.)

Gone are the various Arabic newspapers and magazines, which at the old store created a lot of in-store traf-

fic but few music sales. Arabic books, however, are still available on two shelf units in the middle of the store; they include poetry collections, novels, cookbooks, history books, and editions of the Holy Quran. (The first digital recording of the Islamic holy book is also on sale in a 32-CD boxed set for \$199.)

At the front of the store is a video section selling Arabic films (some with English subtitles) and concert tapes, as well as a recently released Kalsoum documentary.

Cultural accessory items are also



Brothers Ray Rashid, left, and Stanley Rashid stand outside their Arabic music business, Rashid Sales Co., in Brooklyn, N.Y.

displayed throughout the store. These include pins, flags, decals, and key chains representing the Arab countries; mugs bearing pictures of currency (Iraq's, with its picture of Saddam Hussein, has special kitsch appeal for Americans, says Ray); and electronic Arabic translators.

On the wall are framed pictures of legendary Arabic music and film luminaries. There's also a picture of Ray with top Egyptian film star Adel Imam and another of the great composer Abdel Wahab with Albert Rashid.

The late Albert Rashid was a Lebanese immigrant who started and owned Rashid Sales as an Arabic film dis-

tributor in Detroit in 1934. He moved his family and the company to New York in 1950 and opened a music store in Manhattan before moving it to Brooklyn two years later.

Albert's sons Ray and Stanley have worked there since the mid-'60s. They've been recently joined by Hermina, a 1980 and 1981 American short-hair cat who especially likes the belly dancers who come in to buy instrumental dance music—though Stanley sternly informs him that the politically correct term is "Oriental dance."

As part of its new outreach program, Rashid Sales bought a table for selling CDs at a recent Oriental dance festival in Long Island. Ray says a TV ad campaign targeting Arab programming on cable systems will commence next year.

Meanwhile, the company's World Wide Web site, which offers music samples, takes orders from the U.S., the U.K., the Middle East, and South America, is doing pretty good worldwide interest in Arabic music.

So does the use of Arabic music in films. Stanley notes that the music of star Cheb Khaled was used in last year's *Boyz n the City* and in the upcoming *Boyz n the City 2*, and he says that the store recently supplied DreamWorks with Kalsoum's "Enta Omry" for its forthcoming animated Biblical tale "The Prince of Egypt."

"It's working its way into people's hearts," says Stanley of Arabic music, citing the increasing number of non-Arab customers coming into the store and to its Web site with questions that lead to purchases. "And there's always been a similarity with it and other forms like jazz. It starts on a melody line, and then each instrument improvises before returning to the melody."

Younger musicians are picking up on the classical Arabic forms, adds Stanley, and there is even a classical Arabic crossover hit in "Mozart Le Egyptien" by French producer Hughes De Courson. The album joins Egyptian musicians with the Bulgarian National Orchestra.

But the biggest breakthrough in export Arabic music in America, Stanley says, is the fact that many manufacturers are supplying English translations of the lyrics.

"Language has always been a barrier to understanding our music," he says. "But there's tradition of meaningful lyrics in Arabic music which goes back to the value of poetry in pre-Christian times."

Stanley even cites the Saudi SIDI label for following the lead of EMI Music Arabia in now including English lyrics in its product. EMI, in fact, is even selling cassettes of "Aweddy" in a counter bin and noting the inclusion of both English and Arabic lyrics.

## EXECUTIVE TURNABLE

**DISTRIBUTORS.** Baker & Taylor Entertainment in Morton Grove, Ill., promotes Bill Polich to president, Bryan Smith to executive director of marketing, and Steve Bakker to director of business administration. They were, respectively, executive VP, director of marketing programs, and manager of operations

Jamie Smith is named regional manager at Harmony House in Troy, Mich. He was manager of the Harmony House store in Flint, Mich.

**HOME VIDEO.** Monterey Home Video in Thousand Oaks, Calif., names Laura Laron-Keys Monterey Soundworks advertising director/associate director of publicity and Jim Hines director of sales and special promotions. They were, respectively, executive director at Gold Coast Performing Arts Area and VP of marketing at IMC Plasmas.

**MANUFACTURING.** Barbara Orison



Producers in Nashville name LeAnn Bennett production manager and B.C. Rogers III assistant to the VP. They were, respectively, coordinator of A&R administration at Capitol Nashville and an intern at Emerald Sound Studios.

**NEW MEDIA.** Disney Online in Burbank, Calif., names Ken Goldstein senior VP/EM. He was VP/EM of the Red Orb Entertainment division of Broderbund Software.

Dormont Technologies/Starttrack in Pittsburgh names Keith Gibson sales manager, Southern region. He was sales director at Orison Records in Nashville.

# Top Pop. Catalog Albums

WEEK	LAST WEEK	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE AND ROCK SALES REPORTS (COLUMBIA, COMPANIES, AND PROVIDED BY: COLUMBIA)	WEEKS ON CHART	TITLE
			IMPORT & NUMBER OF TRADING LABELS (SEE LIST PAGE)		
1	1	KENNY G	NO. 1 MIRACLES—THE HOLIDAY ALBUM (JIVE 49412) (10/19/98)	55	
2	4	MARIAH CAREY	MERRY CHRISTMAS (JIVE 49413) (10/19/98)	45	
3	5	MANNEHEIM STEARMOLLER	CHRISTMAS IN THE AIRS (JIVE 49414) (10/19/98)	41	
4	8	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS (JIVE 49415) (10/19/98)	14	
5	11	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION (JIVE 49416) (10/19/98)	16	
6	10	MANNEHEIM STEARMOLLER	A FRESH AIRE CHRISTMAS (JIVE 49417) (10/19/98)	15	
7	14	MANNEHEIM STEARMOLLER	CHRISTMAS (JIVE 49418) (10/19/98)	10	
8	16	THE NETHERLANDS PHILHARMONIC ORCHESTRA	BRUNNEN SYMPHONY NO. 47: RARE DEVILS (JIVE 49419) (10/19/98)	10	
9	3	METALLICA	METALLICA (JIVE 49420) (10/19/98)	382	
10	18	VARIOUS ARTISTS	SUPERSTAR CHRISTMAS (JIVE 49421) (10/19/98)	10	
11	15	AMY GRANT	HOME FOR CHRISTMAS (JIVE 49422) (10/19/98)	57	
12	2	THE BEATLES	THE BEATLES (JIVE 49423) (10/19/98)	222	
13	—	CROSSBY/SINATRA/ARMSTRONG	IT'S CHRISTMAS TIME (JIVE 49424) (10/19/98)	1	
14	29	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS (JIVE 49425) (10/19/98)	83	
15	7	GARTH BROOKS	THE HITS (JIVE 49426) (10/19/98)	164	
16	12	SOUNDTRACK	GREASE (JIVE 49427) (10/19/98)	28	
17	29	JIM BRICKMAN	THE GIFT (JIVE 49428) (10/19/98)	1	
18	—	BEASTIE BOYS	LICENSE TO ILL (JIVE 49429) (10/19/98)	1	
19	31	FRANK SINATRA	JOLLY CHRISTMAS FROM FRANK SINATRA (JIVE 49430) (10/19/98)	375	
20	26	THE NETHERLANDS PHILHARMONIC ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES (JIVE 49431) (10/19/98)	10	
21	33	VINCE GUARALDI	A CHARLIE BROWN CHRISTMAS (JIVE 49432) (10/19/98)	32	
22	24	HARRY CONNICK, JR.	WHEN MY HEART FINDS CHRISTMAS (JIVE 49433) (10/19/98)	45	
23	9	JEWEL	PIECES OF YOU (JIVE 49434) (10/19/98)	143	
24	13	ATLANTIC OCEAN	FALLING INTO YOU (JIVE 49435) (10/19/98)	147	
25	34	NAT KING COLE	THE CHRISTMAS SONGS (JIVE 49436) (10/19/98)	51	
26	17	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS (JIVE 49437) (10/19/98)	215	
27	21	SHANIA TWAIN	THE WOMAN IN ME (JIVE 49438) (10/19/98)	197	
28	33	GARTH BROOKS	BEYOND THE SEASON (JIVE 49439) (10/19/98)	64	
29	42	VARIOUS ARTISTS	BILBOURD'S GREATEST CHRISTMAS HITS (1955-PRESENT) (JIVE 49440) (10/19/98)	1	
30	25	HANSON	SNOWED IN (JIVE 49441) (10/19/98)	13	
31	41	EVER PRESLEY	IF EVERY DAY WAS LIKE CHRISTMAS (JIVE 49442) (10/19/98)	19	
32	19	ALANIS MORISSETTE	JAGGED LITTLE PILL (JIVE 49443) (10/19/98)	180	
33	—	BARRBRA STREISAND	A CHRISTMAS ALBUM (JIVE 49444) (10/19/98)	55	
34	49	VANESSA WILLIAMS	STAR BRIGHT (JIVE 49445) (10/19/98)	1	
35	28	PINK FLOYD	DARK SIDE OF THE MOON (JIVE 49446) (10/19/98)	1133	
36	—	THE TEMPTATIONS	GIVE LOVE AT CHRISTMAS (JIVE 49447) (10/19/98)	22	
37	—	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS 2 (JIVE 49448) (10/19/98)	43	
38	43	JOHN DENVER & THE MUPPETS	A CHRISTMAS TOGETHER (JIVE 49449) (10/19/98)	31	
39	—	THE CARPENTERS	A CHRISTMAS PORTRAIT (JIVE 49450) (10/19/98)	53	
40	—	MICHAEL BOLTON	THIS IS THE TIME—THE CHRISTMAS ALBUM (JIVE 49451) (10/19/98)	407	
41	32	JIMMY BUFFETT	SONGS YOU KNOW BY HEART (JIVE 49452) (10/19/98)	203	
42	37	BOB MARLEY AND THE WAILERS	LEGEND (JIVE 49453) (10/19/98)	494	
43	35	BING CROSBY	MERRY CHRISTMAS (JIVE 49454) (10/19/98)	393	
44	38	JOHN'S NOISES	APPETITE FOR DESTRUCTION (JIVE 49455) (10/19/98)	51	
45	36	DAVE MATTHEWS BAND	CRASH (JIVE 49456) (10/19/98)	136	
46	39	BARNEKNE LAQUES	ROCK SPECTACLE (JIVE 49457) (10/19/98)	59	
47	—	BURL IVES	RUDOLPH THE RED-NOSED REINDEER (JIVE 49458) (10/19/98)	1	
48	26	METALLICA	—AND JUSTICE FOR ALL (JIVE 49459) (10/19/98)	1	
49	—	JOHNNY MATHIS	MERRY CHRISTMAS (JIVE 49460) (10/19/98)	29	
50	—	NAT KING COLE	THE CHRISTMAS SONGS (JIVE 49461) (10/19/98)	2	

Catalog albums are 2-year-olds that have fallen below No. 100 on The Billboard 200 or its album chart. Last year's catalog albums reflects combined week's life has appeared on The Billboard 200 and Top Pop Catalog Albums. \* Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 copies. \* RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a diamond symbol. \* Asterisks indicate vinyl LP in available. Most tape prices, and CD prices, for B&W & B&W, labels are suggested lists. Top prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. \* indicates past or present CD prices. © 1998, Billboard/RIAA Communications, and SoundScan, Inc.

## INDIES

(Continued from page 57)

like consolidating buying staffs and things like that, it could get a little more complicated."

Mark Mayo, sales manager at regional indie Rock Bottom Inc. in Atlanta, says that the recent net sales have affected his business directly: "It's consolidating two or three chains that were strong in this territory and moved them out of the territory. We still intend to do business with Warehouse, if at all possible, but Trans World I'm not so sure about."

However, he adds, the consolidation may throw some unforeseen benefits his way: "My gut feeling is really, deep down, it's gonna be a good thing. I see it actually improving the mom-and-pop and smaller chains. With more consolidation, these guys get so much bigger, their attention to finer detail like regional records goes away. It becomes a lower priority. They're looking at bigger numbers on the hits and on the major catalog stuff."

Some distributors—especially those that deal niche rock product—sound especially leery about the Trans World/Camelot union.

Alecia Rose, GM of the Portland, Ore.-based Northwest Alliance of Independent Labels (NAIL), says, "I'm scared, personally, about Trans World taking over Camelot, because for us Trans World's always been a huge pain in the ass... We just don't want to deal with them. That was a decision I made about a year and a half ago, which for better or for worse is the way it has been. Camelot, on the other hand, approached us to deal with us, because of [NAIL, exclusive] Pink Martini. Within 24 hours, we were approved and we were a vendor. They are one of the most well-oiled buying machines I've ever worked with. They're one of my favorite accounts."

She adds, "The best possible scenario is that Camelot won't change the way they do business, and Trans World will benefit from their organization."

Rot's Dohm says, "Camelot is a wonderful account—easy to deal with... We've been trying to get into Trans World for a year, year and a half now, and there's never any opening for new indie suppliers. Now we're hoping what will happen with the merger is that our vendor code from Camelot moves over to Trans World."

Executives at Trans World declined to comment.

Rock's Roseberry takes less anxiety-ridden approach to dealing with the chain.

"Trans World is a tough account, in the sense that they know what they want, and they're very demanding of the vendors," he says. "But, in our experience, if you work with Trans World and you understand what they're about, you can have an extremely beneficial relationship with Trans World... Trans World will want certain things from a vendor, and if you take a hostile reaction to that, they'll be hostile back."

"They're an account you need to work with on their terms somewhat, but if you do that, it's beneficial. If you don't do that, it's not beneficial, and they're very straightforward about that."

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## Virgin Sets New U.S. Megastore Team, While Hamilton Moves On

**WITH THE** Dec. 4 departure of Virgin Entertainment Group VP of operations Steve Hamilton, the new U.S. Virgin Megastore senior management team is already in place, according to sources.

Word is that Russ Pillar, of Internet company Prodigy, has joined the company as president. Also, an executive from Virgin's U.K. retail operation will cross the pond to become acting VP of operations.

Meanwhile, senior management holdover Christos Garkinos, VP of marketing, is said to be adding purchasing to his responsibilities. Virgin execs didn't return calls seeking comment.

**SPEAKING** OF Steve Hamilton, it seems he has gone off and joined former U.S. Virgin Entertainment Group president Ian Duffell in his new business venture. Duffell confirms that Hamilton, along with Bruce Watkins, formerly VP of human resources, are aboard at the new company. But he admits that he's not yet eager to detail this new venture.

"I have spent the last eight months working on an innovative concept, which will revolutionize the way people buy music," says Duffell.

Duffell says the new company, New Media Network, is based in Santa Monica, Calif. But he says he will use another logo to track under.

**TOWER RECORDS:** Tower Records/Video has reorganized its management. Stan Goman, executive VP/COO, says that previously the foreign divisions of Tower were "on their own. But now there will be a lot more communication, cooperation, and exchanging of employees and ideas."

As part of that, Tower has appointed a worldwide retail operating group, which consists of Keith Cohen,

senior VP and director of Asian operations; Kevin Cassidy, formerly Tower's South West regional manager, who is named VP of

North American operations; Andy Low, senior VP/director of European operations; Bob Kaufman, senior VP and director of franchise operations; and David West, VP/director of Latin America.

Also, the company has created a centralized retail administration group consisting of Stan Barton, VP of database and data management; Heidi Cotler, VP of book and magazine sales; Bob Delaney, who is moving from VP of retail operations to VP of store design and development; Jennifer Hegli, VP of training and education; Don Neuner, VP of loss prevention; George Scarlett, VP of product and vendor management; Ken Seckler, VP of business management; and John Thrasher, VP of video sales.

## RETAIL TRACK

by Ed Christman



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# HMG Parts With Ryko; Cleopatra, Caroline Ink Distribution Pact

**HMG ON THE MOVE:** HMG, the independently distributed roots-music imprint operated by Oakland, Calif.-based HighTone Records, is parting company with Ryko Distribution Partners and will now be handled by three indie wholesalers.

Effective Jan. 4, HMG will be handled by San Rafael, Calif.-based City Hall Records; Orange, Calif.-based Hep Cat Distribution; and Rounoke, Va.-based Record Depot. City Hall is a long-established regional distributor that's attempting to extend its reach nationally. Hep Cat is a roots and rockabilly wholesaler and mail-order operation. Record Depot is a specialty distributor that represents a broad range of roots-music labels.

The new distribution agreement kicks in Jan. 26, with the release of a self-titled new album by the Jelly Roll Kings, the veteran Mississippi blues band featuring singer/guitarist/keyboardsist Frank Frost and drummer Sam Carr, and the reissue of the *High Water Records* album "Busted" by the Blues Busters.

In February, some personal feelings will make an appearance on HMG's "King Clarence," a new album by Clarence Brewer, will feature our main men the Skeletons, backing up the Springfield, Mo.-based bluesman. HMG's roster also includes vocalist Katie Moffatt, guitarist Duke Dickerson and Redd Volkert, and recent *Flag Wavers* Kim Lenz & the Jaguars. The label also reissues titles from Memphis-based High Water, the blues label Testament, and Ronnie Weiser's rockabilly imprint Rollin' Rock. HighTone's product continues distribution via Rhino Records through WEA.

DECLARATIONS  
★OF★  
INDEPENDENTS



by Chris Morris

**ON THE DOTTED LINE:** Cleopatra Records in L.A. has inked an exclusive distribution deal with Caroline Records.

This probably isn't earth-shattering news to most people, since Caroline has been handling Cleopatra's product for years. However, according to Cleopatra GM Brian McNelis, Caroline has been distributing the label's product for the past two years without a signed agreement; a two-year deal expired in 1996.

Cleopatra, which operates the dance label Hypnotic and the prog-rock imprint Purple Pyramid, is moving more heavily into the hard-rock domain, according to McNelis. In 1999, the company's metal-skewed Deadline imprint will release new full-length albums by Quiet Riot and Cinderella. Bang your head.

**BENEFITTING HENDERSON:** Alt-country singer/songwriter Bruce Henderson has been plagued by recent health problems, including two cancer operations, and he just began a course of chemotherapy. While Henderson is one of the rare and lucky musicians who has health insurance, his expenses are still monumental. So friends of the Omad/Paradigm artist are undertaking a benefit show, the

Bruce Henderson Charity Ball, Jan. 8 at New York's Bowery Ballroom.

Confirmed performers include former "Saturday Night Live"/Bob Dylan guitarist G.E. Smith (who played with Henderson in the group the High Plains Drifters) and his wife, Taylor Barton; Marshall Crenshaw; Five Chinese Brothers; Freddy Johnston; Willie Nile; Amy Rigby; Curtis Stigers; and Roscoe's Gang (with Eric Ambel).

**FLAG WAVING:** Bassist/vocalist Lisa Marr—whose group Buck has just released its self-titled debut album on Long Beach, Calif.-based Sympathy for the Record Industry—has made some major life adjustments



BUCK

during the last 12 months.

Just a year ago, Marr moved from Vancouver, where she had led the

group Cub, to L.A. She pulled up roots to rejoin her husband, Ronnie Barnett, who plays in the L.A. group the Muffs. The couple had met and wed the previous year but were living apart in different countries.

"We fell in love, had a whirlwind romance," Marr says. "For the first year that we were married, we didn't see each other except for three months."

It's taken Marr a while to get used to L.A., but the local music scene has been extremely open to Buck's music, Marr says.

"It's a hugely different city," she says. "The scale of it can be daunting ... The music scene is instantly con-

(Continued on page 69)

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**The Car's The Star.** Celebrating the 30th-anniversary theatrical release of "City by Night" (left), MGM Home Entertainment has sent the car on a three-month publicity tour. The first stop was a bang-up party at F.A.O. Schwarz in New York, attended by Sarah, the Duches of Viper, second from right. Also present, from left, were studio staffers Steve Wegner, Beth Luteran, and Blake Thomas. MGM remastered the family classic for cassette and DVD.

## A Bug Invasion Hits Video Shelves

### Insect Movies Inspire A Flurry Of Related Kids' Titles

**BY MOIRA MCCORMICK**  
CHICAGO—It's a bug's world—video world, that is.

Spurred on by the high visibility of two current theatrical releases—DreamWorks' "Antz" and Disney/Pixar's "A Bug's Life"—vendors are fixing the own insect-themed special-interest line, according to industry stores. The videos, targeted at children, aim to partake in the burgeoning popularity of six-legged critters.

"Bugs are pretty hot," says Dan Markin, executive VP of Schlesinger Media, based in Wynnewood,

Pa. Schlesinger, a division of Library Video Co., distributes to schools and libraries.

"It's something I saw ramping up a while ago, although there has always been a high level of interest," Markin continues. "We know this stuff has been working in schools; it's core curricula. And specialty retailers like Store of Knowledge and LearningSmith have had bug sections for a while. But the movies are taking things to a new level."

Schlesinger unleashed its first sell-through-priced series, "Bug City," on Oct. 13. The series features three 25-minute titles at \$12.95 list, co-hosted by teen actress Christina Ricci and entomologist Art Evans. "Amazing Insect Warriors," "Really Gross Bug Stuff," and "Incredible Insects," which also feature a puppet co-host named Buggy Seagull, are packaged with free bug stickers.

Markin says Schlesinger also distributes a 10-tape school library edition at \$26.95 per title; it includes a teachers' guide but does not have Ricci, Evans, or Seagull. The "Bug City" titles "lean less hard on curriculum areas," he notes. Fast Forward Marketing in Los Angeles handles retail distribution.

"Clearly, we knew about 'Antz' and 'A Bug's Life' two years ago, when we started work on this," Markin remarks. "And we'll get a lift from both movies. 'Antz' is more PG-oriented, but the video comes out in '99, and I expect there to be a direct-to-video sequel. The sales potential for 'Bug City' goes deep into 1999."

Markin says he got the idea for the series while at Time-Life Video, which in 1996 released an adult-targeted insect documentary called "Alien Empire." The three-volume, PBS series set was derived from a PBS program produced by the BBC and WNET-TV in New York.

Thanks in part to Hollywood, the target audience for bugs has changed. Time-Life Kids has taken the three half-hour "Alien Empire" segments with the most appeal to children and released them as a series called "Bugs!," according to VP of brand development Madeleine Royer. The three cassettes—"Harware," "Battlement," and "Voyage"—run 20 minutes each. They're priced at \$9.99 each (\$24.99 for the set. Each video is packaged with a windup, spring-loaded bug toy.

Markin says Time-Life Kids released the first title early last year, testing demand, and the last two in August. Retailers are offering a 12-unit pre-packaged counter display. Time-Life Kids had begun re-targeting the titles prior to learning about the existence of "Antz" and "A Bug's Life." The appeal of bugs to children was discovered by accident while promoting "Alien Empire" at Borders Books & Music stores.

"We'd bring in alien insect zoos to Borders stores, and the events would



Schlesinger's "Bug City," adapted from a school and library series, is co-hosted by teen actress Christina Ricci and entomologist Art Evans.

attract 200 kids," she notes. "We realized I missed the programs' primary audience—and here we were with a \$40 three-hour set."

Boyer hasn't noticed a "tremendous change" in the sales of "Bugs!" since "Antz" and "A Bug's Life" arrived. "Our product has always done well in specialty retailers like Noodle Kidoodle, Zany Brainy, and LearningSmith," she notes. "But the series is selling much better than 'Alien Empire.'"

PFI Entertainment in Newark, N.J., has lost its own insect title, with more to follow:

"We're negotiating to put out a second title and make it into a series," says senior VP of sales Shelly Rodin. The 35-minute "Bugs! From Far's Eye View" arrived in October.

"We're emphasizing it now because of 'Antz' coming to video in February. We'll try to piggyback on that," says Rodin. "We've developed a custom header card, and we're working on promotions with individual retail accounts. We expect the title to do well in December and January."

The high-budget features had little impact on the making of the latest title in Warner Home Video's "Real Animals" series. "A Day With Bugs," which streets Dec. 29, had already been produced, says Dan Capone, director of marketing for Warner Bros. Family Entertainment.

But the studio's decision to release it now, he says, is credited to the "great awareness and likability of bugs at the moment, due to the movies." The title sells for \$24.95.

Warner isn't done with bugs. Capone says the next release in its well-received "Scholastic's The Magic School Bus" series is insect-themed. Due in April, it's called "Scholastic's The Magic School Bus: Butterflies."

## Sell-Through-Dominant DVD Could Take A Big Bite Out Of Video Biz's Margins

**SLOW FUSE:** Sell-through and DVD, the purported video biz's home video, may eventually explode the business as we know it.

What we've known is a rental trade that regularly generates a couple of billion dollars a year in wholesale revenue. Rental has been trashed as boring and repetitive—try telling promotional campaigns apart—mostly for those reasons it has been highly profitable. For nearly two decades, the studios have paid roughly two bucks per dubbed cassette and marked it up 30 times to distributors that tack on another \$15 to \$20 for each one they sell to retail.

Trouble in paradise developed when suppliers a year ago adopted copy-depth programs that have flooded the market with under-\$10 used rental cassettes, long before those titles were to be repriced for sell-through.

Revenue sharing is supposed to ease rental into a new niche to fit the retail experience, but it's a juggling act for them, the distributors, and dealers. Some are dropping the ball.

Thousands of independent retailers reportedly have closed, unable to compete with the video chains' ability to stock lots of copies. Does their disappearance result in a net loss of cassettes delivered? The Video Software Dealers Assn. would like to know; so would the Independent Video Retailers Group, whose long-threatened lawsuit against Blockbuster and unnamed studios remains a threat only.

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None of this helps the rental trade. But the biggest danger may be DVD, long ago positioned by Warner Home Video president Warren Lieberfarb as the salvation of prerecorded entertainment in its battle with direct broadcast satellite. Lieberfarb's argument, which makes sense to us, is twofold: (1) Consumers want to own movies, as witness the growth of sell-through; (2) VHS, the format of choice, is nearing the end of a hugely successful run. Fourth-quarter 1998

set a record for the number of direct-to-sell-through releases but, if you exclude "Titanic," not the number of cassettes per title.

To rekindle the public's attention, Lieberfarb has argued, DVD vendors should repeat the strategy of issuing affordable releases. High-tech allure will do the rest. True to his word, Warner sells selected discs for less than \$15 list. Online retailers have gone a step further—Reel.com and Amazon.com are knocking 50% off the price of their top 100 titles, effectively lowering the purchase cost to \$15 from \$30 (excluding shipping and handling).

DVD volume, predictably, has soared in recent weeks. Brick-and-mortar video stores, just as predictably, are beginning to stock the format. Assuming fifth floor

space, some VHS copies are bound to be displaced. (Kmart and Best Buy have already earmarked slow-moving titles for removal.) The inevitable result: erosion of rental copy depth, at a steep price to suppliers whose DVDs are roughly one-quarter the price of the most expensive tapes.

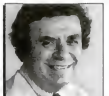
Right now, with less than 1 million DVD players in homes, the substitution is minimal, a source notes: "It's at the party stage." But when chains start dropping 100 or 1,000 rental cassettes for as many \$19.95 discs, "we're talking big numbers," he predicts. The damage could be especially severe to independent suppliers like Artisan and Trimark, which rely heavily on rental's fat margins. They've survived an arduous couple of years that erased other indie, only to run the risk of tripping over DVD.

A few studios, recognizing the perils of the DVD/VHS price differential, have been slow to commit to the new format. Disney, 20th Century Fox, and Paramount come immediately to mind. It's perhaps no coincidence that Fox studio chief Bill Mechanic, a DVD skeptic of several years' standing, worked for all three and set home video policy for the first two. Mechanic knows the bottom line, according to our source: For expensive theatrical titles, such as "The Siege," Fox Home Entertainment "needs a healthy rental market to recoup."

DVD's contribution would improve significantly, he argues, if the retail price rose to more closely match VHS. Barring a drastic change in studio thinking, however, that remains the road less traveled.



by Seth Goldstein





## Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>No. 1</b>					
1	1	3	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Keanu Reeves Robert Duvall Gary Sinise	1998	PG-13	19.99
2	4	4	SMALL SOLDIERS	Universal Studios Home Video 84018	Animated	1998	PG-13	22.99
3	3	6	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
4	2	5	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Mark Aizawa	1998	PG-13	14.95
5	5	132	GONE WITH THE WIND	MGM/UA Home Video 90724-9	Clark Gable Vivien Leigh	1939	C	13.95
6	NEW	▶	DR. DOOLITTLE	Paramount 2762	Edie Murphy	1998	PG-13	13.95
7	6	16	TITANIC	Paramount Home Video 833-183	Leonardo DiCaprio Katie Winslet	1997	PG-13	25.95
8	8	5	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	23.95
9	9	5	CATS	PolyGram Video 14004/19993	Elaine Page John Mills	1998	NR	24.95
10	5	8	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 35558	Animated	1998	NR	39.99
11	10	8	KISS: PSYCHO-CIRCUS	PolyGram Video 14001/0102	Kiss	1998	NR	19.99
12	12	8	LOST IN SPACE	New Line Home Video Warner Home Video N4566	William Hurt Gary Oldman	1998	PG-13	23.99
13	16	8	PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	13.99
14	14	3	BILLYBOLD DAD	Dunbar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	13.99
15	15	3	'N THE MIX WITH N SYNC	BMG Video 65000	N Sync	1998	NR	19.95
16	17	40	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
17	13	114	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
18	19	2	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
19	11	6	'HOPE FLOATS	FoxVideo 32234	Sandra Bullock Henry Cavill, Jr.	1998	PG-13	19.98
20	23	26	BACKSTREET BOYS. ALL ACCESS VIDEO 2	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
21	25	2	U2: POPMART	PolyGram Video 44005/83033	U2	1998	NR	19.95
22	20	5	PLAYBOY PRESENTS THE STORY OF 1	Universal Music Video Dist. PBV834	Various Artists	1998	NR	19.98
23	27	25	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG-13	19.95
24	22	3	DEPECHE MODE: THE VIDEO 86-98	Warner Reprise Video 3-38504	Depeche Mode	1998	NR	24.98
25	24	2	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
26	29	2	1998 WORLD SERIES CHAMPIONS N.Y. YANKEES	PolyGram Video 45005/347	Various Artists	1998	NR	19.98
27	25	5	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
28	18	4	HANSON TOUT '98: ROAD TO ALBERTINE	PolyGram Video 44005/8253	Hanson	1998	NR	19.95
29	35	127	GREASE: 20TH ANNIVERSARY EDITION	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
30	21	10	THE EVIL DEAD	Anchor Bay Entertainment 5V10587	Bruce Campbell	1983	NR	9.99
31	36	5	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
32	28	5	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
33	NEW	▶	THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 4139	The Rolling Stones	1998	NR	19.98
34	32	7	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1507	Animated	1918	G	22.95
35	RE-ENTRY	▶	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1998	NR	14.95
36	30	2	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	13.98
37	NEW	▶	KISS: SECOND COMING	PolyGram Video 8006/300917	Kiss	1998	NR	29.98
38	31	20	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	14.95
39	40	3	PLAYBOY'S PLAYMATES REVEALED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	13.95
40	34	3	AMISTAD	Universal Studios Home Video 83727	Morgan Freeman Will Smith	1997	R	19.95

\* All-gold certification for a minimum of 125,000 units or a dollar volume of \$19 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. \*\* All-platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. † In 1998, Billboard® Communications.

## 'Lost' To Have Price Reduced

**LOST AT RETAIL:** Reliable sources indicate that New Line Home Video will reduce the price of "Lost In Space" in an attempt to ignite sales of the slow-moving title. "Lost In Space," released Oct. 6, is priced at \$22.98 with a \$14.95 minimum advertised price.

New Line would not confirm nor deny the new pricing strategy, but released a statement saying that it would "continue to aggressively market 'Lost In Space' during the important holiday and post-holiday selling periods."

Retail was expected to get the details of the new pricing strategy by mid-December. Meanwhile, New Line has another flight of ads scheduled for the holiday period, and the title has six cross-promotional partners for added exposure.

Industry sources indicate that New Line shipped 4 million units to retail. Thus far, 2 million reportedly have sold. Earlier, New

Line executive VP Michael Karafis predicted the title would sell 6 million copies (Billboard, July 4).

Combined with its promotional partners, New Line has supported "Lost In Space" with more than \$20 million in marketing. In spite of the effort, though, the movie has failed to create any kind of heat in retail, and the video is following in the footsteps of its disappointing theatrical run. "Lost In Space," which arrived with great fanfare in March, had a box-office total of \$67 million.

While many other titles have been able to find a new audience on video, "Lost In Space" hasn't been so lucky. It's specialty special effects have made it a DVD success, but they haven't been able to drive cassette sales.

New Line fell into the trap of overestimating the title even before it hit theaters. While the movie was in production, the studio went on

## SHELF TALK



by Eileen Fitzpatrick

(Continued on next page)

## Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Distributing Label, Catalog Number	Principal Performers
			<b>No. 1</b>		
1	1	3	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Keanu Reeves
2	2	5	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Bruce Campbell
3	5	5	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Mark Aizawa
4	4	3	SMALL SOLDIERS (PG-13)	Universal Studios Home Video 84018	Kristen Dunst Greg Kinnear
5	6	6	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Henry Cavill, Jr.
6	9	9	A PERFECT MURDER (PG-13)	Warner Home Video 16643	Michael Douglas Greg Kinnear
7	8	4	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 15583	Robert Redford Sean Penn
8	NEW	▶	DR. DOOLITTLE (PG-13)	FoxVideo 2762	Edie Murphy
9	7	12	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicole Kidman Nicolas Cage
10	17	7	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
11	NEW	▶	THE NEGOTIATOR (R)	Warner Home Video 6482	Samuel L. Jackson Kevin Spacey
12	RE-ENTRY	▶	FEAR AND LOATHING IN LAS VEGAS (R)	Universal Studios Home Video 83857	Johnny Depp
13	RE-ENTRY	▶	CAN'T HARDLY WAIT (PG-13)	Columbia TriStar Home Video 02047	Jennifer Love Hewitt Ethan Embry
14	19	5	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Creative iStock Marilyn Dornan
15	14	7	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381/509306	Kate Beckinsale Chris Farley
16	11	12	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neil Patrick Harris
17	RE-ENTRY	▶	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4569	Adam Sandler Drew Barrymore
18	15	8	THE SWANSON PRISONER (PG-13)	Columbia TriStar Home Video 01996	Camille Scott Steve Martin
19	10	11	MERCURY RISING (R)	Universal Studios Home Video 83290	James Van Der Beek Alicia Silverstone
20	13	3	LOST IN SPACE (PG-13)	New Line Home Video Warner Home Video N4566	William Hurt Gary Oldman

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## SHELF TALK

(Continued from preceding page)

of its way to let the trade know that it was destined to be a blockbuster in theaters and an even bigger sell-through.

Paramount, in contrast, kept people guessing whether it would release "Titanic" at rental or sell-through—after it had grossed more than \$1 billion worldwide. It will be well into the new year before New Line executives can clean up this mess.

**ON A BUDGET:** Target Stores has Olympic gold medalists Ekaterina Gordeeva and Scott Hamilton as holiday pitch persons. Kmart has Rosie O'Donnell and Penny Marshall.

Wherehouse Entertainment has a talking stock puppet.

The "talking stocking" will appear in all the chain's print, advertising, in-store signage, and in a series of radio ads running throughout the holiday season. It will not be seen, though, in Blockbuster Music stores, which were recently acquired by Wherehouse.

Radio spots in the Los Angeles area are scheduled to air on KIQQ, KHS-FM, and KYSR, among other stations. Other Wherehouse markets include Seattle, Las Vegas, Portland, Ore., and parts of the Southwest. With Blockbuster, the Torrance, Calif.-based Wherehouse operates more than 600 locations in 35 states.

Made out of the highest quality Kmart cotton socks, the puppet is dressed for the season with a Santa hat and jingle-bell eyes. On the radio, the puppet is heard alerting consumers to the chain's holiday specials and gift-giving selections.

The talking stocking also is featured in the store's 1998 Holiday Gift Guide and on Wherehouse's World Wide Web site.

**WHEELCHairs AND DEALINGS:** While Little Kids has picked up U.S. distribution rights to the children's wildlife program "Animal Alphabet." The one-hour show is produced by Adams Wooding Television and U.K.-

based Partridge Films. Time-Life also has direct-response rights to the title in Latin America, the U.K., France, Spain, French-speaking Belgium, Eastern Europe, Poland, Japan, South Africa, and Australia/New Zealand. The video, along with a sing-along audiocassette, is available for \$19.95.

The IMAX film "Everest" will be released on home video by Miramax through Buena Vista Home Entertainment. "Everest" is playing on 84 IMAX theaters across the country and has grossed more than \$52 million since its release nine months ago. The video is expected in stores next spring.

The 40-minute, 70 mm documentary, produced by MacGillivray Freeman Films, follows the 1966 expedition of Jamin Pennington, Norway, who made the climb without supplemental oxygen; and Araceli Segarra, the first Spanish woman to reach the summit of Everest.

## Top Music Videos

THIS WEEK				LAST WEEK				WEEKS ON CHART				TITLE, Important Distributing Label, Catalog Number		Principal Performers		Suggested List Price	
1	2	3	4	5	6	7	8	9	10	11	12	No. 1		N Sync		19.95	
1	1	1	1	1	1	1	1	1	1	1	1	IN THE MIX WITH 'N SYNC (PVC) (csm: 11070)		N Sync		19.95	
2	2	4										NIGHT OUT WITH THE BACKSTREET BOYS (Meridian) (csm: 41457)		Backstreet Boys		19.95	
3	4	27										ALL ACCESS VIDEO A (Jive/Zomba Video) 41 685-3		Backstreet Boys		19.98	
4	7	2										LIVE AT WEMBLEY (Virgin Music Video) 41 689-9		Spice Girls		19.98	
5	3	2										SECOND COMING (PolyGram Video) 8006300917		Kiss		29.98	
6	6	5										HANKSON TOUR '98: ROAD TO ALBERTINA (PolyGram Video) 440268750		Hanson		29.95	
7	8	6										PSYCHO CIRQUE (PolyGram Video) 440011000		Kiss		19.95	
8	5	2										THE COLLECTION, VOLUME 1 (Epic Music Video) 50153		Bone Thugs-N-Harmony		19.98	
9	15	7										ALL DAY SINGIN' AT THE BOAT (Spring Hill Video) 40000000		Various Artists		29.98	
10	16	51										A NIGHT IN TUSCANY (PolyGram Video) 440039373		Andrea Bocelli		29.98	
11	12	24										IN CONCERT (PolyGram Video) 440000000		Sarah Brightman		19.98	
12	9	3										THE COMPLETE VIDEOS: 1991-1998 Atlantic Video 83154		Tom Armos		19.98	
13	14	9										VHS DIVAS LIVE (PolyGram Video) 50175		Geri Dee, Doni Love, Paula Abdul, Toni Braxton		19.98	
14	10	3										BRIDGES TO BABYLON: 1998 LIVE IN CONCERT (Epic Rock Entertainment) 440000000		The Rolling Stones		19.98	
15	13	7										ATLANTA HOME COMING (Spring Hill Video) 440000000		Various Artists		29.98	
16	17	12										POPMART (PolyGram Video) 440038333		U2		19.95	
17	17	12										LIVE IN CONCERT (Jive/Zomba Video) 41624		Backstreet Boys		19.95	
18	19	67										THE DANCE A (Warner Bros. Video) 3-38486		Faithless		19.98	
19	25	116										THE MISERABLES: 10TH ANNIV. CONCERT 10th Anniversary Home Video 88103		Various Artists		24.95	
20	18	7										WOW: 1997 (Spring Hill Video) 400000000		Various Artists		19.98	
21	22	47										GARTH LIVE FROM CENTRAL PARK (Arista Video) 50119		Garth Brooks		29.98	
22	26	257										LIVE SHIT: BINGE & PURGE A (Elektra Entertainment) 5194		Metallica		89.98	
23	20	7										MISSION 3:16- THE VIDEO (Sparrow Video) 400000000		German		19.98	
24	23	6										WELCOME TO THE VIDEOS (Geffen Home Video) 400000000		Guns N' Roses		19.98	
25	18	11										SINGLE VIDEO THEORY (Epic Music Video) 50156		Pearl Jam		19.98	
26	32	87										WHO THEN NOW? (PolyGram Video) 50153		Korn		19.98	
27	33	45										GIRL POWER: LIVE IN ISTANBUL (Virgin Music Video) 92111		Spice Girls		19.98	
28	28	26										HAWAIIAN HOME COMING (Spring Hill Video) 400000000		Various Artists		29.95	
29	24	4										THE VIDEOS B6-8 (Warner Bros. Video) 3-38504		Depeche Mode		29.98	
30	30	8										CHRISTMAS LIVE (DVD) (American Idol) 400000000		Marianne Stenmark		19.98	
31	27	11										DC TALK VIDEO COLLECTION (Forefront Video) 400000000		dc Talk		29.99	
32	31	14										THE ROYAL ABERT HALL CELEBRATION (PolyGram Video) 4400379		Andrew Lloyd Webber		29.95	
33	34	11										MARCHING TO ZION (Spring Hill Video) 400000000		Various Artists		29.98	
34	14	11										DA GME OF LIFE (PolyGram Video) 4400379		Snappa Daga		19.98	
35	39	13										THE 3 TENDERS: PARIS 1998 Atlantic Video 83133-3		Camara-Corrington-Pavonis		29.98	
36	38	55										ONE HOUR OF GRIFF POWER (Meridian Video) 4400379		Spice Girls		14.95	
37	35	4										LIVE FROM POTTEN'S HOUSE (Word Video) 50177		DJ Jakes with The Potten's House Music Choir		19.95	
38	37	24										SHOCKUMENTARY (PolyGram Video) 7799		Insane Clown Posse		19.98	
39	RE-ENTRY											HATE AGAINST THE MACHINE (Epic Music Video) 50175		Rage Against The Machine		19.98	
40	NEW W											ONE NIGHT ONLY LIVE (Epic Rock Entertainment) 440000000		Beyoncé		19.98	

■ RIAA gold cert. for sales of 25,000 units or a dollar volume of \$9 million in retail for the week ending Dec. 19, 1998. ■ RIAA gold cert. for sales of 50,000 units or a dollar volume of \$18 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 100,000 units or a dollar volume of \$36 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 200,000 units or a dollar volume of \$72 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 300,000 units or a dollar volume of \$108 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 400,000 units or a dollar volume of \$144 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 500,000 units or a dollar volume of \$180 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 600,000 units or a dollar volume of \$216 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 700,000 units or a dollar volume of \$252 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 800,000 units or a dollar volume of \$288 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 900,000 units or a dollar volume of \$324 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,000,000 units or a dollar volume of \$360 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,100,000 units or a dollar volume of \$396 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,200,000 units or a dollar volume of \$432 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,300,000 units or a dollar volume of \$468 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,400,000 units or a dollar volume of \$504 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,500,000 units or a dollar volume of \$540 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,600,000 units or a dollar volume of \$576 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,700,000 units or a dollar volume of \$612 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,800,000 units or a dollar volume of \$648 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 1,900,000 units or a dollar volume of \$684 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,000,000 units or a dollar volume of \$720 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,100,000 units or a dollar volume of \$756 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,200,000 units or a dollar volume of \$792 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,300,000 units or a dollar volume of \$828 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,400,000 units or a dollar volume of \$864 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,500,000 units or a dollar volume of \$900 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,600,000 units or a dollar volume of \$936 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,700,000 units or a dollar volume of \$972 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,800,000 units or a dollar volume of \$1,008 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 2,900,000 units or a dollar volume of \$1,044 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,000,000 units or a dollar volume of \$1,080 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,100,000 units or a dollar volume of \$1,116 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,200,000 units or a dollar volume of \$1,152 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,300,000 units or a dollar volume of \$1,188 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,400,000 units or a dollar volume of \$1,224 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,500,000 units or a dollar volume of \$1,260 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,600,000 units or a dollar volume of \$1,296 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,700,000 units or a dollar volume of \$1,332 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,800,000 units or a dollar volume of \$1,368 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 3,900,000 units or a dollar volume of \$1,404 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,000,000 units or a dollar volume of \$1,440 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,100,000 units or a dollar volume of \$1,476 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,200,000 units or a dollar volume of \$1,512 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,300,000 units or a dollar volume of \$1,548 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,400,000 units or a dollar volume of \$1,584 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,500,000 units or a dollar volume of \$1,620 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,600,000 units or a dollar volume of \$1,656 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,700,000 units or a dollar volume of \$1,692 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,800,000 units or a dollar volume of \$1,728 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 4,900,000 units or a dollar volume of \$1,764 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,000,000 units or a dollar volume of \$1,800 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,100,000 units or a dollar volume of \$1,836 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,200,000 units or a dollar volume of \$1,872 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,300,000 units or a dollar volume of \$1,908 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,400,000 units or a dollar volume of \$1,944 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,500,000 units or a dollar volume of \$1,980 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,600,000 units or a dollar volume of \$2,016 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,700,000 units or a dollar volume of \$2,052 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,800,000 units or a dollar volume of \$2,088 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 5,900,000 units or a dollar volume of \$2,124 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,000,000 units or a dollar volume of \$2,160 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,100,000 units or a dollar volume of \$2,196 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,200,000 units or a dollar volume of \$2,232 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,300,000 units or a dollar volume of \$2,268 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,400,000 units or a dollar volume of \$2,304 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,500,000 units or a dollar volume of \$2,340 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,600,000 units or a dollar volume of \$2,376 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,700,000 units or a dollar volume of \$2,412 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,800,000 units or a dollar volume of \$2,448 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 6,900,000 units or a dollar volume of \$2,484 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,000,000 units or a dollar volume of \$2,520 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,100,000 units or a dollar volume of \$2,556 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,200,000 units or a dollar volume of \$2,592 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,300,000 units or a dollar volume of \$2,628 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,400,000 units or a dollar volume of \$2,664 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,500,000 units or a dollar volume of \$2,700 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,600,000 units or a dollar volume of \$2,736 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,700,000 units or a dollar volume of \$2,772 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,800,000 units or a dollar volume of \$2,808 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 7,900,000 units or a dollar volume of \$2,844 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,000,000 units or a dollar volume of \$2,880 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,100,000 units or a dollar volume of \$2,916 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,200,000 units or a dollar volume of \$2,952 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,300,000 units or a dollar volume of \$2,988 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,400,000 units or a dollar volume of \$3,024 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,500,000 units or a dollar volume of \$3,060 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,600,000 units or a dollar volume of \$3,096 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,700,000 units or a dollar volume of \$3,132 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum cert. for sales of 8,800,000 units or a dollar volume of \$3,168 million in retail for the week ending Dec. 19, 1998. ■ RIAA platinum 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### CHILD'S PLAY

(Continued from page 62)

Amadeus Mozart's older sister, created from facts known of the composer's life from birth to 7 years. The Russian Federal Orchestra performs Mozart's Symphony in G Minor. Included in the package are notes relating to the symphony, along with a glossary of musical terms.

Helicon's next effort, due in January, is another ethnic folk offering, "Little Elena's Quinceañera," the story of a Mexican-American girl's coming of age (the quinceañera is the traditional "Sweet 15" coming-out party for Mexican teen girls). The new release is packaged with a book, and a CD-ROM is also available.

**KIDBITS:** Rhino Records has released "The Best Of Schoolhouse Rock," which compiles 13 of the long-running ABC-TV vignettes' best-known songs, as well as four never-released tunes. Rhino's four-

CD "Schoolhouse Rock: The Box Set" has sold more than 25,000 copies, according to Rhino, and was the label's best-selling box of 1996... New from Kimbo Educational in Long Branch, N.J., is a pair of preschool-targeted dance releases, "Motown Dances" and "Children's Folk Dances," along with the game-oriented album "Here We Go Loopy! Loo!"... Paige O'Hara, the voice of Belle in Disney's "Beauty and the Beast," has released a family album called "Dream With Me." A collection of lullabies, including "Somewhere Out There" from "An American Tail" and "When You Waken Up A Star" (a duet with "The Little Mermaid" voice, Jodi Benson), "Dream With Me" is available from Atlanta-based Interdisc, distributed by Platinum Entertainment.

Assistance in preparing this column was provided by Kim Cox.

### JAZZ BLUE NOTES

(Continued from page 44)

explores," says D'Rivera, who just returned from Venezuela, where he performed a Duke Ellington tribute along with a symphony "I plan to play shows in the United States in early 1999 with a full orchestra." Those dates may include Ellington material, along with songs from "100 Years."

He also provides a multimedia section on the CD, detailing each country represented by a song. The label utilizes these bits and bytes judiciously; each clip of the mouse provides the user with an easy-to-access lesson on a Latin American nation. Maps and historical information are included. "It is easy to take the background, the history, of a piece of music for granted," notes D'Rivera. "I hope the additional information will bring the listener closer to the music."

and Jazzheads, respectively. According to Marx, Slider will focus on "jazz as well as other forms of improvised music." Their first release is "Swingin'" from vocalist Judy Barnett.

"Perspective Changes"—by Tommy Cecil and Tommy Flanagan with Gary Bartz, Billy Hart, and Cyro Baptiste—and Klein's own "Just My Imagination" will be released in early 1999. Slider will be distributed through Memphis-based Select-O-Hits. Both Town Crier and Jazzheads will continue as separate entities.

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**TEAMWORK:** Slider Music is a joint venture between Claudia Marx and Randy Klein, founders of New York Indies Town Crier



## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

## DECEMBER

- Dec. 15, **Holiday Battle Of The Bands**, benefiting World Hunger '97's Hungerthon '98 and sponsored by the New York chapter of the Marketing Society for the Cable & Telecommunications Industry, Tramp, New York 212-532-6600.
- Dec. 16, **Entertainment Fellowship Holiday Dinner And**, CBS Studio Center, Los Angeles 818-363-1047, ext. 2.
- Dec. 16-19, **Leasx Challenge**, benefiting ChildLife USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta, Calif. 310-550-1776.
- Dec. 18, **Christmas Musical Spectacular & 1998 Halloween Awards**, presented by the American Cinema Awards Foundation, Roseland Ballroom, New York 917-535-6777.
- Dec. 18, **Celebrity Art Auction**, Hollywood

Entertainment Museum, Hollywood 323-960-4809.

Dec. 18, **Some Ching Hei International Asso. Third Annual Benefit Concert**, Shrine Auditorium, Los Angeles 875-444-4385.

Dec. 22, **Simon Shiller Benefit**, the Ritz, Hollywood 310-278-9457.

## JANUARY

- Jan. 4-8, **Macworld Expo**, Moscone Center, San Francisco 905-550-5700.
- Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas 703-907-7605.
- Jan. 11, **26th Annual American Music Awards**, Shrine Auditorium, Los Angeles 323-931-8200.
- Jan. 13-15, **Mobile Beat DJ Show And Conference**, Trappist Hotel, Las Vegas 716-385-9920.
- Jan. 13-17, **David Coessey's Wine Show**, Sheraton Hotel & Marina, San Diego 888-33-UPSIDE.
- Jan. 23, **Backstage Pass Seminar**, presented by Silver Link Entertainment Inc., Georgian Theatre, Atlanta 888-336-8086.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University, Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, **MIBEX 1999**, Palais des Festivals, Cannes, France 212-689-4220.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans 800-647-7600.

Jan. 28-31, **1999 National Assn. Music Merchants International Music Market**, Convention Center, Los Angeles 800-767-NAMM.

## FEBRUARY

Feb. 11-13, **edw@raganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville 615-327-0308, edw@raganza@nena.net.

Feb. 14, **30th Annual NAMAC Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 923-837-2454.

Feb. 15-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton

San Gateway Hotel, Los Angeles 831-643-2222, www.carnielgroup.com.

Feb. 22, **MeatCares Person Of The Year Dinner**, honoring Steve Wonder, Century Plaza Hotel, Los Angeles 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-568-7622.

Feb. 23-25, **REPLiCE Europe**, Messe, Vienna 314-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles 310-854-1111.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New York Hotel 212-688-3504.

## MARCH

March 5, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New York Hotel Grand Ballrooms, New York 917-314-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas 609-596-2221.

March 13, **Bom Magazine's California Music Awards**, Bill Graham City Auditorium, San Francisco 415-864-2333.

## APRIL

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood 323-660-9311.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans 504-592-5900.

## MAY

May 10-13, **1999 30 Design & Animation Conference and Exposition**, Convention Center, Santa Clara, Calif. 415-778-5258.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles 800-315-1133, www.eexpo.com.

May 19-22, **Emerging Artist & Talent in Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas 702-837-3636.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston 800-949-8732.

## JUNE

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago 202-775-3669.

## GOOD WORKS

**READY FOR BATTLE:** The New York chapter of the Marketing Society for the Cable & Telecommunications Industry will host a holiday battle of the bands Tuesday (15) at Tramps in New York. A significant portion of the evening's proceeds will go to Hungerthon '98, sponsored by World Hunger Year, a group founded by Harry Chapin and radio host Bill Ayers. MTV is a sponsor of the event. Contact: Lee Tenebruso at 782-450-1336.

**SWINGIN' SUPPORT:** The Lexus Challenge golf tournament, sched-

uled for Wednesday-Saturday (16-19) in La Quinta, Calif., will raise money for ChildLife USA and the Entertainment Industry Foundation. A party on Thursday (17) will include a concert by Glenn Frey. Contact: Trish Duncan at 310-550-7776.

**MUSEUM MONEY:** The Hollywood Entertainment Museum will offer free admission for those who come to bid on celebrity paraphernalia at the sixth annual 97.1 FM TALK Radio Auction, set for auction on Friday (18) in Hollywood. The event benefits the museum and its educa-

tional center for the arts. Contact: Gert Wilson at 323-960-4804.

**POET WITH PURPOSE:** Pro/producer Travis Edward Pike donated 10,000 pounds (\$16,600) to the Save the Children U.K.; the money was raised at the England premiere of his show "Grumpus." The live reading, which is available on video from Otherworld Entertainment, contained additional material written for the organization. "Grumpus" is also available on audiocassette. Contact: David Carr at 818-943-1510.

## LIFELINES

## BIRTHS

Boy, Ian Conner, to Cindy and Scott Cameron, Nov. 21 in Minneapolis. Father is national sales rep for Distribution North America.

Girl, Grace Alexandra-Devidson, to Stan and Jill Holmes, Dec. 4 in Cincinnati. Mother is production coordinator for Barefoot Advertising Agency. Father is Midwest regional manager for Atlantic Nashville.

## DEATHS

David H. "Butch" McDade, 62, of cancer, Nov. 29 in Maryville, Tenn. McDade was a founding member of the country/pop group Amazing Rhythm Aces, which had recently reunited. The band came together in the early '70s and released its first album, "Stacked Deck," in 1976. McDade toured with the likes of Les Paul, Lonnie Mack, Roy Clark, and Tanya Tucker. He is survived by his wife, Leslie.

## DECLARATIONS OF INDEPENDENTS

(Continued from page 61)

petitive. In Vancouver, you're allowed to goof around for a while.

"On the other hand, it's really exciting," she adds. "I've met so many people who were instantly surprised and excited by something new."

Buck played its first shows in March, with guitarists Pepper Berry and drummer Lisa Mard, and augmented in the group's earliest incarnation by guitarist/vocalist Stew of the local punk-pop band (and former Flag Waver) the Negro Problem. "He was one of those people who said, 'Sure, I'll play with you,'" Mard recalls.

Minus Stew, the group recorded its album in July with producer Sally Browder. The music on "Back" is singularly tougher, though no less tuneful, than the music made by Cub (which had its sound bung with the horrific and somewhat misleading handle "cuddlcore"). Tracks such as "Buck," "My Fascination" are perfectly poised examples of songs that neatly balance punk aggression and melodic hookiness.

Even more invigorating and sur-

prising are some subtle influences that the band brings to the table: Witness the neo-Appalachian a cappella intro to the album's leadoff track, "Old Blue Swansong."

Mard, who admits a fondness for country music and jazz, says she doesn't consider herself a punk singer.

"We just speed up the songs so people don't get bored," she says. "The music is accessible to people who like all kinds of stuff."

Buck will release a Valentine's Day 7-inch on *Sympathy* with a Berry original, "Jerry Hall," and a B-side cover of a song originated by the fine Vancouver band the Pointed Ficks.

The group is currently on tour with the Queens, zig-zagging through the East, mid-South, and Texas. On the road, Luteefink drummer Brandon Jay is replacing Lisa G., who quit the band after the album was completed; when the band returns to L.A., recently recruited Sheri Solinger, who was unable to make the tour, will take the drum chair.

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# Programming

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The Ice man Cometh. Vanilla Ice recently stopped by the Howard Stern show to promote his new album, "Hard To Swallow." Posing to capture the moment, from left, are Steve Leads, senior VP of promotion at Universal Records; Stern; Vanilla Ice; and Stern's Robin Quivers.

## Technology Takes On The Song-ID Issue

BY STEVE KNOPPER

You're surfing the radio dial and land on a great song you've never heard before. It's so good, you might actually buy the album. But who's the artist? The song ends, and the DJ doesn't say. A long commercial break comes and goes; the DJ returns and still doesn't say. Then a new music cycle kicks in, and you lose all hope of identifying the song.

Technology may soon wipe out this longstanding listener frustration. For example, if you're listening to classic rock KCBS Los Angeles at 8:24 a.m. on a Friday, and the name of Lynnyrd Skynyrd's "Gimme Three Steps" just won't come to mind, a phone-and-software system in growing use may solve the problem.

The idea is this: You can call the service and punch in numbers for 8:24 a.m. on Friday. A series of song snippets will play over the phone. When "Gimme Three Steps" comes on, you can punch another button, and a recorded voice will identify the track. Yolla: no more urgent calls to station employees demand-

ing to know who sang that song (or how to spell Lynnyrd Skynyrd).

"Even though we play classic rock, you'd be amazed at how many songs people have heard for the first time—or heard their whole

*'Theoretically, you know what the song is, and you recognize it. But the flip side is there are people listening to these songs for the first time'*

lives and never knew who did it," says Dave Van Dyke, GM/VP of KCBS. "Although we do back-anounce all the songs we play, we thought this would be a great service for listeners to use at their leisure."

This phone-and-software function, known as RadioPhone, is actually part of a larger information system many stations have used for the last three or four years. Developed by Ruth Presslaff, owner of the Los Angeles-based Presslaff Interactive Revenue, the system's main function is to give advertisers another off-air outlet. A company with \$1,000, for example, may want more for its money than a short mid-morning spot; with RadioPhone, it can advertise on heavily promoted telephone recordings as well.

But the handful of stations that use Presslaff's system have discovered its music-identifying benefits. Because radio playlists are usually pre-programmed onto computer disks, Presslaff says, it's simple to transfer the data, even up to the minute, to telephone recordings.

"I'd love to give you a great epiphany station that makes me look like a rocket scientist, but it really wasn't," Presslaff says. "A friend called me up and said, 'Hey, can you (Continued on next page)

## newsline...

**BIG STARTS JAMMIN'.** Chancellor Media has flipped adult top 40 WBIX (Big 105) New York to R&B oldies. Kathy Stinehour, GM of classic rock sister WAXQ (Q104.3), is the new GM, replacing Bennett Zier. Joel Salzkowitz returns to New York, where he previously helped launch R&B rival WQHT (Hot 97), as PD; he held the same role at "Jammin' Oldies" sister KTXQ (Magic 102) Dallas. Zier will stay with Chancellor in another capacity, as will WBIX PD Jeff Scott and a.m. host Danny Bonaduce.

**ALBRIGHT HEADS FOR MCVAY MEDIA.** Jacor Communications director of country programming Jeye Albright will join radio consultancy McVay Media as president of the country division Jan. 1. McVay recently merged with Jacor-owned radio research company Critical Mass Media. Albright will continue to supervise the programming of Jacor's country portfolio. Bob Moody remains VP/country at McVay Media. Albright will relocate from Las Vegas to Bainbridge Island near Seattle.

**UP THE LADDER.** Journal Broadcast Group executive VP for radio Carl Gardner is elected president for the group's radio stations. At Carson Radio Network, VP of programming Phil Barry is upped to VP/GM. Also, Michael Henderson is upped to VP of affiliate sales, and Karen Barish is promoted to VP of finance. PD Gregg Cassidy exits KALC (Alice@106) Denver. No successor is named yet, but Chancellor's new traveling group programmer, Ken Benson, has a major developmental role in the station.

**'HOUSE OF BLUES' MOVES TO UNITED.** "The House Of Blues Radio Hour," recently dropped from Westwood One, has been picked up by United Stations. It will also carry "The House Of Blues Breaks."

## Pay-For-Play Sparks Talk At NAB Europe

This story was prepared by Mike McGeevey, programming editor of Music & Media.

Pay-for-play was a major hot-button issue at the National Assn. of Broadcasters' Europe '98 conference, held Nov. 15-17 in Madrid, drawing both the support and ire of radio programmers.

Overall, most said they are still assessing the pros and cons of the new marketing tool, which has record companies buying air time on radio stations for their songs, but regard with caution this new "import" from the U.S.

During a session titled "Pay-For-Play, A New Plague Or Opportunity?" it was evident that stations were interested in the revenue generated by such a practice. However, some questioned its ethical implications.

Paul Fairburn, PD of AC 100.7 Heart FM Birmingham, England, said that nothing in the U.K. body of regulations prevents stations from employing pay-for-play practices, but he questioned its economic rationale.

"On my station, if a record company wants to buy ad space worth 26 plays of a song in a week, it'll cost

13,000 pounds [\$20,800]," he said. "I don't think it's worth paying that much money. I'm sure record companies could find more interesting ways to promote their music."

Fairburn suggested that the outlets most likely to favor pay-for-play are either small stations with limited financial resources or niche formats. But, he added, "we're all in the business of making money, and that's something all programmers should remember." However, stations "could be playing some real rubbish" in pay-for-play deals.

"I would do it," Capital Radio (Continued on next page)

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## PAY-FOR-PLAY SPARKS TALK AT NAB EUROPE

(Continued from preceding page)

group PD Richard Park bluntly offered. "If Sony wants to buy a whole hour to play George Michael's new album, why shouldn't they?" he asked, pointing out that "we can't be outside, because it's not against the rules and we are running a business," even if he admitted that it might jeopardize programming integrity.

## TECHNOLOGY TAKES ON THE SONG-ID ISSUE

(Continued from preceding page)

do this? And it was, "Sure, it's software."

For competitive reasons, Presslaff won't explain how the technology works. At the stations, managers upload their playlists every morning from a master disc to the RadioPhone system, and it operates automatically after that.

"Piece of cake," Presslaff says. "On a daily basis, it's an incredibly simple, quick update. On a weekly basis, it just depends on how much new music you've added."

RadioPhone's primary benefit is to save overworked station employees from having to identify songs to quiz listeners all day. In addition, companies can advertise during the recordings. Presslaff says some classic rock stations, including WXCD Chicago, which is supposed to put RadioPhone online any day now, have benefited from the system.

But Presslaff notes that smooth jazz—where songs are catchy but unfamiliar even to many veteran lis-

teners—is a perfect format fit. "It'll sit in the lobby of a smooth-jazz station, and it's almost a joke, because this poor receptionist is saying, 'Oh, god, it's a saxophone solo in it! Let me try to figure that one out for you,'" Presslaff says.

"I once heard a receptionist say, 'Sly & the Family Stone, "Hot Summer Night." And then she had to repeat it and spell it,'" Presslaff says. "And I quickly realized that [radio industry people] are so into the music; we're really paying attention to this. But listeners aren't nearly as aware of the music as we are."

Though the technology for such a system has been available since at least the '80s, Presslaff Interactive Revenue is one of the few companies that designs something like RadioPhone. The listener advantages are obvious; in addition, it gives station managers something to tell record companies who push the philosophy of "if you play it, say it."

"I think it's just another way to interact with the listeners. It also educates them," says Paul Webber, marketing director for AC outlet WTMX Chicago, which has used RadioPhone for about three years. He says about 10% or 15% of listeners who call the station's phone system use the music-identification function. The majority go for horoscopes and soap-opera updates.

Somewhat cynically, he adds that listeners are effectively trapped when they call the identification line. Because WTMX's system replays songs snippets beginning on the hour, somebody who calls about a song played at 10:44 p.m. will have to listen for several minutes before hearing the relevant one. "We force them to listen to an hour of hooks because they put in the time of day they thought it was," he says. "It's more or less a gadget."

Adds Scott Dirks, assistant PD of WXCD, "Most of the music we play triggers some memory anyway—that's what classic rock and oldies radio is all about. So, theoretically, you know what the song is, and you recognize it. But the flip side is that there are people who are listening to these songs for the first time."

"One of the calls I always get from people is, 'I have a bet; My friend says "Smoke On The Water" is by Uriah Heep, and I say it's by Deep Purple. This is really not intended to affect our on-air thing at all. It's just in response to those people."

## Adult Contemporary

T	W	L	W	W	TITLE	ARTIST
1	2	3	4	5	WEEKS ON CHART	WEEKS ON CHART
1	1	4	9		I'M YOUR ANGEL	◆ R. KELLY & CELINE DION Is to give it all
2	2	1	15		FROM THIS MOMENT ON	◆ SHANIA TWAIN
3	4	3	11		TRUE COLORS	◆ PHIL COLLINS
4	3	2	20		I'LL NEVER BREAK YOUR HEART	◆ BACKSTREET BOYS
5	5	5	6		WHEN YOU BELIEVE	◆ WHITNEY HOUSTON & MARAH CAREY
6	6	5	20		THIS KISS	◆ FAITH HILL
7	7	9	13		ILL BE	◆ EDWIN MCCAIN
8	10	8	49		TRULY, MADLY, DEEPLY	◆ SAVAGE GARDEN
9	8	7	31		TO LOVE YOU MORE	◆ CELINE DION
10	9	10	45		YOU'RE STILL THE ONE	◆ SHANIA TWAIN
11	11	12	23		AFTER ALL THESE YEARS	◆ ANNE COCHRAN & JIM BROWMAN
12	12	11	37		TURN	◆ NATALIE IMBRUGLIA
13	13	14	43		MY FATHER'S EYES	◆ ERIC CLAPTON
14	14	15	48		AS LONG AS YOU LOVE ME	◆ BACKSTREET BOYS
15	16	17	9		BEYOND YOUR VOICE	◆ LIONEL RICHIE
16	21	22	6		HANDS	◆ AIRPOWER
17	16	21	11		MY ONE TRUE FRIEND	◆ BETTE MIDLER
18	15	13	15		MOTHER I MISS YOU	◆ JOHN TESH WITH DALIA
19	17	16	18		I DON'T WANT TO MISS A THING	◆ AEROSMITH
20	20	18	68		SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	◆ ELTON JOHN
21	22	24	8		THE POWER OF GOOD BYE	◆ MAONNIA
22	19	20	11		FEELS LIKE HOME	◆ LEANN RIMES
23	23	28	5		ANGEL	◆ SARAH MCALACHIN
24	24	25	10		HIGH	◆ LIGHTHOUSE FAMILY
25	26	27	8		IRIS	◆ GOOD GOOD DOLLS
26	27	28	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
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147	148	149	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
148	149	150	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
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152	153	154	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
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154	155	156	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
155	156	157	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
156	157	158	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
157	158	159	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
158	159	160	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
159	160	161	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
160	161	162	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
161	162	163	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD DOLLS
162	163	164	1		WALKER'S SUBTLE SOUNDTRACK CLEVERNESS	◆ GOOD GOOD D



# Spiritually minded Jewel Intrigues New Body Of Work With Wide-Reach 'Hands'

**PUT YOUR HANDS TOGETHER:** You've got to hand it to Jewel. The first radio single from her sophomore album certainly has legs. In its ninth week, the song of faith and devotion, "Hands," was already scored top 10 airplay on mainstream top 40, adult top 40, and modern adult radio, according to Airplay Monitor, and it's now galloping up the adult contemporary and modern rock charts. On The Billboard Hot 100 this issue, it ranks at No. 16 (though it would almost certainly be No. 1 if Atlantic chose to release a commercial single).

Few other artists in the pop world have had such consistent cross-format play in a time when no artist is guaranteed a hit based on name alone. These artists who still score two and three hits on one album after another are now rare, except for Madonna and perhaps Alanis Morissette and Mariah Carey. "She's really had some of a staple artist for us," says Chuck Tisa, PD at modern adult WXXM (Max 95.7) Philadelphia. "When you start getting multiple cuts from her and see the diversity of formats she's able to reach, it really helps you believe in the artist. I think it's important that she's not exclusive to one format. That's good for her career and good for our format."

Certainly, hitting every possible radio outlet was the mission for Atlantic, Jewel's label. Says executive VP/GM Ron Shapiro, "The magic of this album is that it's for everybody, for those spiritually minded, intellectuals, people who just want their heart touched, or those who just enjoy hearing a love song. It was a natural decision to take this song to all radio formats."

For Jewel's part, she says she just hopes to show people of all ages to open their minds and explore possibilities.

"I just want them to live thoughtfully, and from there, everything's OK," she says. "Once you become conscious and awake, then you have the power to make decisions that you believe in, that will effect change."

That's the theme behind the delicate, piano-ushered "Hands," a theologically reflective song that does effort to take a stand can make a difference, no matter how small it first appears. In fact, the song—written by Jewel with producer Patrick Leonard—was among the last to be written and recorded for the album, because Jewel had a specific message to deliver that she didn't think she'd expressed fully on the other tracks.

It had 12 songs done and all sorts of flavors, with different phases of depression, hopefulness, love. I didn't have one I loved 'Hands' to do," she says. "I knew if I could tell the world, my hands are to be how can they have impact on the world? They seem like tiny little

weapons. I can't fight with despair, thoughtlessness. They're not the solution, but they are the first step forward."

"Hands" was chosen as the first single because it really is fitting of the overall theme of the album," says



by Chuck Taylor

Shapiro. "And given that the song was coming out around Thanksgiving, we thought it was appropriate to alert the world to what the album is trying to say as a whole."

"She does seem to have an emotional lyrical connection that people identify with, along with good melodies. Those are the key ingredients to a successful song," says Bill Richards, president of Bill Richards Radio Consulting, based in Orlando, Fla. "I would say that the success of this single means she's over the (sophomore) hump. And I think there's some other material on the album that would be solid to continue her growth."



JEWEL

Certainly, "Spirit" has effectively helped spread the word since its release Nov. 17; it debuted on The Billboard 200 at No. 3 in the Dec. 5 issue. To maintain the strength of the album's launch, Atlantic is planning a veritable Jewel blitz over the next few months to keep the artist in the front of consumers' minds. She appeared Dec. 2 on NBC's nationwide special for the lighting of the Christmas tree at the New York Rockefeller Center. She's on the current cover of Rolling Stone and will soon appear on the front of Vogue.

During Christmas, she'll perform at the Vatican for a potential TV audience of some 15 million; then, in the new year, she'll partner with Vogue and perform a limited series of concerts in support of her charity, Higher Ground. Then comes a TV concert for VH1 in Aspen, Colo., and an Australian tour. Then, beginning

in February or March, she hits the road again for a major U.S. tour, with additional stops in Southeast Asia and Europe.

Later in 1999 comes the release of her first movie, director Ang Lee's "Ride With The Devil," co-starring Skeet Ulrich and Tobey Maguire. Atlantic, meanwhile, will keep the singles churning to radio. "We will absolutely do four singles, though I think there are seven viable singles on the album," Shapiro says.

Jewel admits that the cycle repeated for her 1995 debut, "Pieces Of You"—essentially five years on the road being groomed, performing, and promoting—took its toll eventually.

"I was really ready for a change," she readily admits. But she also says that the time out and about exposed her to new sights and inspiring experiences, ultimately leading her forward.

The more I travel, the more interesting people I come across," she says. "In Philadelphia, I saw this woman in a beat-up tank of a car with a black eye; she couldn't have been more than 17. I thought, 'Why doesn't she just keep driving?' These things are good for songwriting. I can speak honestly" about the world's trials.

Adds Val Azoli, co-chairman/co-CEO of the Atlantic Group, "Jewel has really grown much more—emotionally and spiritually—over the past year. Every day, she writes a better song than the one she did the day before. She's much more at peace with herself and the world. She's been around the world now and has a totally different outlook on life."

Jewel agrees. "I used to write like an addition, constantly. The bulk of my catalog comes from the first four years of writing," she says. "I write much less now, but I write better. I went through this phase where all I could think was, 'Will people like it? Will it get on radio?' Now the reason I write is because it allows you to be curious and then it starts becoming fun. I write for kids and for myself, and that's honest and gives me a lot of pleasure and fulfillment."

She's also trying to work in a minute or two while off the road to enjoy her good fortune and recognize the payoff for her tenacity.

"I feel pretty damn good," she says. "I've gotten really clear about what I want to do. I'm more confident, and I've realized that [Atlantic] allows me to remain who I am. They support my creativity."

It's a good thing, too, considering what Jewel confides she has in mind for the future.

"I have such a tendency toward country, it's ridiculous," she says. "For my fourth record, I want my own line dance. I want the whole nine yards."

You can reach Chuck Taylor by E-mail at ctaylor@billboard.com.

## Top 40 Tracks

					TRACK TITLE SERVING PROMOTION LABEL	ARTIST
Wk.	1	2	3	Wks. ON CHART		
No. 1						
1	1	2	4	1	LULLABY SHAWTY MULLINS	SHAWTY MULLINS
2	4	6	4	1	SAVE TONIGHT EAGLE-EYE CHERRY	EAGLE-EYE CHERRY
3	2	1	4	1	IRIS NEW LINE SUNSET REPRISE	GOOD GOOD DOLLS
4	5	9	4	1	HANGS ATLANTIC	JEWEL
5	3	5	4	1	JUMPER ELEPHANT 143	THIRD EYE BLIND
6	9	12	4	1	HAVE YOU EVER? ATLANTIC	BRANNO
7	6	4	4	1	THANK U MCA REPRISE	ALANIS MORISSETTE
8	8	8	4	1	MY FAVORITE MISTAKE JIVE	SHERYL CROW
9	7	3	4	1	ONE WEEK REPRISE	BARNEKAND LADIES
10	10	7	4	1	I'LL BE LAVA ATLANTIC	EDWIN MCCAIN
11	12	10	4	1	CRUSH JIVE REPRICA HOLLYWOOD	JENNIFER PAIGE
12	14	25	4	1	MIAMI COLUMBIA	WILL SMITH
13	13	14	4	1	TOUCH IT LIFETIME LIVE REAL MCA	MONIFAH
14	19	22	4	1	GOO MUST HAVE SPENT A LITTLE MORE TIME ON YOU REPRISE	'N SYNC
15	11	11	4	1	ARE YOU THAT SOMEBODY? ATLANTIC	ALYAH
16	20	18	4	1	SLIDE BACKWATER BOYS	GOOD GOOD DOLLS
17	21	23	4	1	ANGEL NEW LINE SUNSET REPRISE	SARAH MACLACHLAN
18	17	23	4	1	LATELY PINKALUM LUM REPT	DIVINE
19	16	13	4	1	REAL WORLD BLACKBOARD JUNE	MATCHBOX 20
20	15	17	4	1	TOO CLOSE MCA	NEXT
21	18	15	4	1	DOD WOP (THAT THING) LONDON ISLAND	LAURYN HILL
22	22	28	4	1	FROM THIS MOMENT ON LONDON ISLAND	SHANNA TWAIN
23	26	27	4	1	INSIDE OUT JIVE	EVE 6
24	33	35	4	1	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
25	31	21	4	1	TAKE ME THERE BLACKSTREET & MYA FEAT. MASE & BLUNK BUNNY	MADONNA
26	24	21	4	1	THE POWER OF GOOD-BYE MCA	98 DEGREES
27	29	34	4	1	BECAUSE OF YOU MCA	FAITH HILL
28	27	19	4	1	THIS KISS WARNER BROS.	BRITNEY SPEARS
29	28	33	4	1	...BABY ONE MORE TIME LONDON ISLAND	'N SYNC
30	25	20	4	1	TEARIN' UP MY HEART LONDON ISLAND	ALL SAINTS
31	30	26	4	1	NEVER EVER LONDON ISLAND	NEW RADICALS
32	37	38	3	1	YOU GET WHAT YOU GIVE LONDON ISLAND	AEROSMITH
33	23	16	4	1	I DON'T WANT TO MISS A THING LONDON ISLAND	EVERYTHING
34	34	30	4	1	HODCH BLACKBOARD JUNE	ORU HILL FEAT. REOMAN
35	38	36	4	1	HOW DEEP IS YOUR LOVE GLAND-172 JIVE MCA	SHAGGY FEATURING JANET
36	39	39	3	1	LUV ME, LUV ME LONDON ISLAND	MONICA
37	15	32	4	1	THE FIRST NIGHT ATLANTIC	SEMISONIC
38	36	31	4	1	CLOSING TIME LONDON ISLAND	BACKSTREET BOYS
39	32	24	4	1	I'LL NEVER BREAK YOUR HEART LAVA ATLANTIC	MATCHBOX 20
40	NEW	1	4	1	BACK 2 GOOD LAVA ATLANTIC	MATCHBOX 20

Source: Nielsen SoundScan. \*1-18: All tracks are new releases. \*\*19-40: All tracks are reissues. \*\*\*41-50: All tracks are reissues. \*\*\*\*51-60: All tracks are reissues. \*\*\*\*\*61-70: All tracks are reissues. \*\*\*\*\*71-80: All tracks are reissues. \*\*\*\*\*81-90: All tracks are reissues. \*\*\*\*\*91-100: All tracks are reissues. \*\*\*\*\*101-110: All tracks are reissues. \*\*\*\*\*111-120: All tracks are reissues. \*\*\*\*\*121-130: All tracks are reissues. \*\*\*\*\*131-140: All tracks are reissues. \*\*\*\*\*141-150: All tracks are reissues. \*\*\*\*\*151-160: All tracks are reissues. \*\*\*\*\*161-170: All tracks are reissues. \*\*\*\*\*171-180: All tracks are reissues. \*\*\*\*\*181-190: All tracks are reissues. \*\*\*\*\*191-200: All tracks are reissues. \*\*\*\*\*201-210: All tracks are reissues. \*\*\*\*\*211-220: All tracks are reissues. \*\*\*\*\*221-230: All tracks are reissues. \*\*\*\*\*231-240: All tracks are reissues. \*\*\*\*\*241-250: All tracks are 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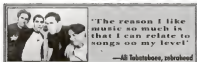


The young members of zebrahead are learning quickly what it means to be signed to a major label and then gain popularity.

"All of a sudden, we had no time to do what we normally do, like watch movies, hang with our families, or play basketball," says the band's rapper Ali Tabatabaee. "We've been traveling to exotic places like Albany and Detroit. Since we are opening most shows, our soundcheck is pretty early, and there is a lot of stopping by retailers and radio stations to do interviews."

Not that these SoCal hip-hop punkers, who range in age from 23 to 30, are ungrateful. "Are you kidding? What other job would allow you all this travel time? What other job would give us the

opportunity to meet bands like Placebo and Cypress Hill? Not to mention how good it feels to see kids singing your songs while you're up on a stage playing your heart out."



One of those songs is "Get Back," No. 36 on this issue's Modern Rock Tracks. "Many of the songs on our Columbia album are new versions of songs that appeared on our independent record, but 'Get

Back' was written in the studio. It's pretty experimental. We weren't even sure we'd have enough time to finish it for the record, but our producer pushed us, and he's the man."

Tubatahabe, who first declares that he hates to clarify the meaning of any of zebrhead's upbeat rants, admits that the song is about a friendship gone sour. "It is a bit strange singing about your life to a bunch of strangers, but I think people mostly take songs and make them mean something to them. The reason I like music so much is that I can relate to songs on my level. To us, the song is about someone we knew and how our relationship with that person turned from something worthwhile to a waste of time."

## Billboard.

## DECEMBER 19, 1998

## Mainstream Rock Tracks

WEEK	WAVE	WAVE	WAVE	TRACK TITLE August 15-16 of 2016	ARTIST repeated throughout 1980s
1	1	1	5	TURN THE PAGE 4 weeks at No. 1	♦ METALLICA METALLICA
2	2	2	23	FLY AWAY	♦ LENNY KRAVITZ KRAVITZ
3	3	3	5	KICKIN' MY HEART AROUND BY YOUR SIDE	♦ THE BLACK CROWES BLACK CROWES
4	5	5	13	SLOPE SLOPE OF THE GIRL	♦ GOD GOO GOOLS HANNED BITE
5	4	4	10	PSYCHO MAN JUNGLES	♦ BLACK SABBATH SABBATH
6	6	7	18	DRAGULA DRAGULA'S LOVE	♦ ROLZ CROMS CROMS
7	9	9	10	PRETTY LAY (FOR A WHITE GUY) AUGUST 15-16	♦ THE OFFSPRING OFFSPRING
8	7	6	5	CELEBRITY SKIN	♦ HOLE HOLE
9	10	10	12	STILL RAININ' STILL RAININ' IN THE CITY	♦ JONNY LANG LANG
10	8	8	7	WHAT'S THIS LIFE FOR MY OWN PRISON	♦ CRELO CRELO
11	11	15	5	GOT YOU (WHERE I WANT YOU) HOLLYWOOD	♦ THE FLDS DELICIOUS CRYSTAL
12	14	21	5	WHAT IT'S LIKE WHITE FROG SINGS THE RULES	♦ EVERLAST TOWER OF DOE
13	15	22	5	EVERYTHING IS BROKEN	KENNY WAYNE SHEPHERD BANO REPUBLIC RECORDS
14	12	13	21	INSIDE OUT EYE 6	♦ EYE 6 EYE 6
15	19	18	9	WHATEVER REPUBLIC RECORDS	♦ GOSMACK REPUBLIC RECORDS
16	16	17	11	BITTERSWEET	♦ FUEL FUEL
17	13	14	10	10,000 HORSES HAPPY LIPS	♦ CANOEBOCK BAND RECORDS
18	17	16	14	SOFT SUNFIRE	♦ SECOND COMING CAPTAIN
19	22	23	12	SURELY (NEVER ENOUGH) SUNSHINE	♦ ECONOLINE CRUSH ECONOLINE
20	21	19	18	GOT THE LIFE LIFE	♦ KORIN KORIN
21	22	25	4	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN EYE 6	♦ PEARL JAM JAM
22	20	15	17	THE COPY SHOW MUSIC VIDEOS	♦ MARILYN MAISON MAISON
23	18	12	16	PSYCHO CIRCUS	♦ KISS KISS
24	24	24	8	POWERTRIP POWERTRIP	♦ MONSTER MAGNET MAGNET
25	25	31	4	FREE FREE	♦ TRAIN TRAIN
26	26	30	17	HANDSLOVE PUSHMONEY	♦ PUSHMONEY PUSHMONEY
27	NEW	1	1	YOU WANTED THE BEST PUSHMONEY	♦ KISS KISS
28	28	28	7	THE SPIRIT OF RADIO (LIVE) PUSHMONEY	♦ RUSH RUSH
29	RE-ENTRY	1	1	GIMME SHELTER (LIVE) PUSHMONEY	♦ THE ROLLING STONES ROLLING STONES
30	31	35	3	BITCH BITCH	♦ SEVENSTUD SEVENSTUD
31	36	—	2	SUPER BREAKDOWN MY FUNKY FUNK	♦ SPRING MONKEY SPRING MONKEY
32	NEW	1	1	ONE ONE	♦ CRELO CRELO
33	32	40	3	EVERY LITTLE THING COMES GREAT ADVENTURE	♦ JANUS STARK JANUS STARK
34	27	26	10	BITTER PILL MUTUAL G's GREATEST HITS	♦ MOTLEY CRUE MOTLEY CRUE
35	NEW	1	1	LEECH LEECH	♦ EYE 6 EYE 6
36	33	34	3	I WANNA BE LOVE LOVE	♦ BRUCE SPRINGSTEEN SPRINGSTEEN
37	35	39	22	WHAT KIND OF LOVE ARE YOU ON AEROSTRATH	♦ AEROSTRATH AEROSTRATH
38	30	27	16	BOOGIE NIG BIG MAMA	♦ THE SCREAMIN' CHEETAH WHEELIES SCREAMIN' CHEETAH WHEELIES
39	34	38	3	I AM THE BULLDOG DEVIL, YOUR LIFE IS A CAUSE	♦ NO ROCK NO ROCK
40	37	32	14	YOUR LIFE IS NOW JOHN WELLENAC	♦ JOHN WELLENAC WELLENAC

## Billboard®

## DECEMBER 19, 1998

## Modern Rock Tracks™

WEEK	DATE	WEEK ENDING	TRACK TITLE ALBUM TITLE (if any)	ARTIST (with representative label)
			<b>No. 1</b> 2 weeks at No. 1	◆ CAKE CAMPION
(1)	1	13	NEVER HURT THE FIRST SINGLE	◆ Lenny Kravitz CRUEL
(2)	2	2	FLY AWAY	◆ EVERLAST TORRENT
(3)	3	4	WHAT IS IT LIKE TO FEEL LOVE OVER THE BLUES	◆ THE OFFSPRING COLUMNA
(4)	4	3	101 PRETTY FLY FOR A WHITE GUY	◆ THE FLITS DOUGLAS EMMETT
(5)	6	7	18 GOT YOU (WHERE I WANT YOU)	◆ G.O.D. GOO WARRIOR BROS.
(6)	8	5	14 SLOE THE GIRL	◆ HOLY MUSIC
(7)	7	6	16 CELEBRITY SKIN	◆ SOUL COUGHING SLAUGHTER
(8)	8	8	14 CIRCLES	◆ L2 L2
(9)	10	11	22 SWEETEST THING THE BRIDE OF 1998	◆ SUGAR RAY LARRY LEVINE
(10)	29	—	2 EVERY MORNING	◆ NEW RADICALS WOL
(11)	11	8	9 YOU GET WHAT YOU GIVE THE NEW MUSIC BRITAINERS' TOP	◆ EVE 6 6
(12)	9	9	34 INSIDE OUT	◆ EVERCLEAR EVERCLEAR
(13)	12	10	22 FATHER OF MINE THE BEST OF THE INTERCROW	◆ EAGLE-EYE CHERRY CHERRY
(14)	13	12	22 SAVE TONIGHT	◆ GARBAGE ALMO SOUNDMASTERS
(15)	14	16	8 SPECIAL VERSION 2.0	◆ BARENKED LADIES BARENKED
(16)	16	17	7 IT'S ALL BEEN DONE FOR YOU	◆ BEASTIE BOYS GOLDEN RULE/CAPTAIN
(17)	15	9	6 BODY MOVIN'	◆ FUEL FUEL
(18)	17	20	12 BITTERSWET	◆ PLACER HUTCHERSON
(19)	21	22	8 PURE MORNING WITHOUT GETTING NOTHING	◆ ALANIS MORISSETTE MORISSETTE'S SEVEN
(20)	23	32	3 JOINING YOU SUNNYVALE FORTUNE TELLER LUNATIC	◆ ALANIS MORISSETTE MORISSETTE'S SEVEN
(21)	22	26	5 AT THE STARS THE NEW MUSIC BRITAINERS' TOP	◆ BETTER THAN EZRA EZRA
(22)	19	18	18 GOT THE LIFE TO LIVE THE LEADER	◆ KORN KORN
(23)	18	14	22 JAMPER THE LIFE OF THE BAND	◆ THIRD EYE BLIND BLIND
(24)	20	15	16 LULLABY SMALL COPS	◆ SHAWN MULLS SMALL COPS
(25)	30	30	3 BLUE MONDAY	◆ DRUGS DRUGS
(26)	25	28	4 ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN LIVE	◆ FEAR JAY FEAR JAY
(27)	36	—	2 MALIBU	◆ HOLE HOLE
(28)	28	11	11 DRAGULA	◆ ROB ZOMBIE ZOMBIE
(29)	31	30	8 HELLO THE BEST THING I'VE EVER DONE	◆ OAVE MATTHEWS BAND OAVE
(30)	38	—	2 EVE 6	◆ EVE 6 EVE 6
(31)	24	21	17 THE OCEP SHOW THE OCEP SHOW	◆ MARILYN MANSON MANSON
(32)	35	35	4 PROPHECY	◆ REMMY ZERO ZERO
(33)	33	39	4 MY FAVOURITE GAME THE CARDINALS	◆ THE CARDINALS STONEMAN
(34)	25	22	9 TROPICALIA	◆ BECK BECK
(35)	27	24	8 ACQUISCE	◆ OASTS OASTS
(36)	37	33	4 GET BACK THE BEST OF THE BAND	◆ ZEPHRINAE & COLUMBIA
(37)	32	31	26 WHAT IS THE LIFE FOR MY FIVE PERSON	◆ CREEK CREEK
(38)	RE-ENTRY	27	1 I THINK I'M PARANOIA	◆ GARBAGE GARBAGE
(39)	40	37	25 PERFECT	◆ THE SMASHING PUMPKINS PUMPKINS
(40)	34	25	1 DAYLISPER	◆ R.E.M. R.E.M.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.  
☐ Tracks showing an increase in detections over the previous week, regardless of chart movement. Allpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Vodcast availability. © 1998, Biltz/Sage/SP Communications

# HITS! IN TOKIO

**Week of November 22, 1998**

- [illegible]

**81.3FM J-WAVE**

Station information available at  
<http://www.j-wave.co.jp>



**Oct. 1, 1996:** Cor Boonstra takes over as president of Philips. He succeeds Jan Timmer, who was president of PolyGram from 1983 to 1987.

**April 2, 1997:** Boonstra is appointed chairman of the PolyGram supervisory board.

**May 6, 1998:** Philips issues a statement that it would "embrace any strategic option to maximize [the] value to shareholders" of its 75% stake in PolyGram.

**May 8:** The EMI Group announces that it has terminated discussions with an unnamed suitor regarding a possible offer to buy the company. EMI says that despite discussions lasting several weeks, no offer has been received.

**May 21:** Philips and Seagram announce that they have reached agreement for the latter's acquisition of PolyGram, to cost the Canadian disk-to-entertainment group \$10.6 billion in cash and stock.

**May 22:** Senior management of PolyGram gathers in New York to hear Seagram president/CEO Edgar Bronfman Jr. explain his vision for a merged Universal and PolyGram. A similar meeting takes place May 2 in London.



**June 22:** Alain Levy leaves PolyGram after 14 years with the company, the last 7% as its president. Jan Cook is named interim CEO.

**June 22:** Seagram says it has renegotiated to \$10.4 billion the price it will pay Philips for the 75% of PolyGram shares it owns. The reduction reflects lower-than-expected financial results for PolyGram's second quarter.



**June 23:** Doug Morris is named chairman/CEO of the combined Universal/PolyGram music operations, effective upon completion of the takeover.



**June 24:** Jorgen Lense is named chairman/CEO of Universal Music International, effective upon completion of the takeover.

**July 9:** A waiting period during which Federal Trade Commission officials review antitrust aspects of the merger expires without any further action.

**July 20:** Universal and PolyGram employees are told about their companies' first integration teams, to be assisted by Boston Consulting Group.

**July 22:** PolyGram's first half financial results show a drop in music operating profits to \$135 million from \$265 million the previous year.

**Sept. 21:** The Federal Trade Commission gives its consent for Seagram to acquire PolyGram.

**Oct. 21:** PolyGram's third-quarter financial results show music operating income up 44% at \$122 million, on sales up 4% to \$1.07 billion.



**Nov. 4:** Seagram begins its search for all issued shares of PolyGram. Universal Studios chairman/CEO Frank Biondi says the integration will "certainly" take more than a year. (Biondi leaves Universal Nov. 16.)

**Nov. 10:** PolyGram and Universal employees read in the Los Angeles Times about the probable shape of their integrated companies in the U.S. PolyGram's Cook is said to "go ballistic" about this leak.

**Dec. 7:** PolyGram's last working week starts with Seagram's announcement that 99.52% of the European company's shares were tendered by the Dec. 4 deadline, thus assuring the closure of the \$10.4 billion deal.

**Dec. 10:** The senior management team, by a 14-1 vote, worldwide, of the new Universal Music Group is announced, and the process of combining it with PolyGram formally starts.

## MORRIS' TEAM PUTS PLANS INTO ACTION

(Continued from page 1)

president/CEO Edgar Bronfman Jr., who recently eliminated a layer of management between himself and the music company.

"This acquisition is his vision," says Morris of Bronfman, who declined comment. "He will be involved in all major management decisions and strategy. But day to day, the four of us will run the company."

The U.S. labels' reorganization (see box, page 77) makes it clear that there's no room for a number of well-known music executives whose labels have been placed under new chiefs.

heads declined comment.

Asked about layoffs of middle managers and other staff, Morris says that top executives "are meeting now to determine who to keep. Announcements about personnel won't be made until the middle of January."

The reorganization of the companies will result in multimillion-dollar payouts to top executives as well as severance costs for lower-level staffers. These expenses, along with other restructuring costs, will result in a one-time charge against profits for the music group, says Hack. He says the figure will be announced next week.

He adds that the company will "begin a series of briefings with the financial community over the next month," during which the company will discuss "the \$300 million in cost savings that we have confirmed."

The company's profitability is likely to rise in subsequent quarters, Hack points out, due to several factors, including the thinning of artist rosters, the increase in higher-margin international business, manufacturing and distribution efficiencies, and "better leveraging of costs."

As for the number of layoffs—estimated at 2,000-3,000 of its combined 15,500 employees—executives refuse to confirm speculation.

"We're not prepared to discuss it yet," says Morris. "All it does is scare people. It's very unsettling. We felt it was better to get through the holidays before a lot of the announcements were made."

Morris notes that Universal Music has canceled its annual Grammy party next year. "We're not looking to rejoice and throw a party when there are people who have lost their jobs. We want to be as thoughtful and sensitive as we can."

Expected to be among the hardest-

hit of the U.S. labels are Geffen Records, where sources put staff reduction as high as 80%, and A&M Records, which is expected to lose a smaller percentage of its larger staff. Staff at these and other affected labels have been told to expect word on layoffs in mid-January.

In addition to the cuts in staff in employees, there will be fewer artists in the new record company.

"The rosters will be trimmed," Morris says. "The purpose is that we can only work so many artists."

Morris acknowledges that roster

ris says "no real-estate decisions have been made," another source indicates that the company might keep the PolyGram offices as part of a bicoastal headquarters. Universal has headquarters offices in Universal City, Calif., and New York.

### THE U.S. LABEL STRUCTURE

As reported earlier, the pop, rock and R&B labels of PolyGram and Universal have been restructured into four basic groups: two on the East Coast and two on the West (Billboard, Nov. 21). With the appointments of new executives in most cases to run these label groups, it's clear that some high-profile label heads will be out of work in the new year.

In New York, Mercury and Island are combining to form one label tentatively called Island Mercury or PolyGram Island. Its chairman will be Jim Capararo. He has been president/CEO of PolyGram Group Distribution, which has been merged with Universal Music and Video Distribution (see story, page 76).

John Reid, formerly chairman of PolyGram Canada, will be president of Island Mercury. The only other executive confirmed in the new label setup is Hiram Hicks, who has been president of black music at Island. Some sources say that Island president John Barbis will have some position at the new label.

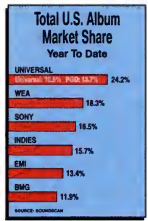
Executives say that Island will cease to operate as a stand-alone label. Island Mercury will have just one marketing, promotion, and A&R team.

The other New York entity is being called Universal Records Group; it will consist of Universal Records (the label began by Morris himself), Polydor, and Motown Records. Mel Norment, who was previously vice chairman of Universal Music Group, will be chairman of the group. Jean

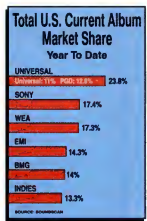
Riggins is president of black music at Universal Records.

Motown will be headed by Kedar Massenburg, who is now senior VP of Universal Records and CEO of Cedar Entertainment. Cedar artists Erykah Badu and Chico DeBarge will move to Motown. Unlike Island Mercury, Motown will operate as a fully staffed autonomous label, executives say.

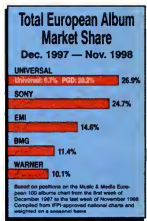
On the West Coast, there will be two label groups. One is MCA Records, which will not change from its present structure. Its president is



Universal Music Group executives decline comment on the fates of Danny Goldberg, chairman/CEO of Mercury Records Group; Davitt Sigerson, chairman of Island Records; George Jackson, president/CEO of Motown; Al Cafaro, chairman/CEO of A&M; and Ed Rosenblatt, chairman/CEO of Geffen. A high-ranking source within Universal says that they are "expected to leave the company." These label



reductions will lead "in the short term to a loss of profitable market share. But in the long term, it will be a big plus to the bottom line." He adds that the anticipated change "doesn't mean we'll [drop] artists who don't sell X amount of records." He says label heads are now "thinking about who they will retain." The disposition of PolyGram's headquarters in New York hasn't been determined yet. Although Mor-



Jay Bobert. The other West Coast label group, however, will be a combination of three existing labels—Interscope, Geffen, and A&M. It will be headed by Interscope founders Jimmy Iovine and Ted Field, who will be its co-chairmen, and Tom Whalley (now president of Interscope) as president. Executives say there is no name yet for this group but that it's unlikely to (Continued on next page)



# In Europe, Many PolyGram Execs Are Taking Reins Of New Company

A staff report.

LONDON—As expected, PolyGram executives are taking the lion's share of power in the new Universal Music Group in Europe. Indeed, the senior executives of the pre-merger Universal operations are among those who will not be playing a part in the new structure.

The key developments in Germany, where Universal Music Germany will be run by chairman/CEO Wolf-D. Gramatke, who has appointed Tim Renner, formerly managing director of PolyGram's Muro label, to the new post of music group president.

In the U.K., John Kennedy, who has been chairman/CEO of PolyGram, is confirmed in the same role for the combined businesses.

• Universal Music Germany founding chief Heinz Caniblo is leaving after seven years, as are Rolf Sommer and Joerg Eiben, who held GM posts in Switzerland and Austria, respectively, for Universal.

• From Universal's Latin America operations, Jesús López is moving to Madrid as chairman of the combined companies' Iberian business.

Among the more unusual moves in the region is Renner's appointment as music chief in Germany, reporting to Gramatke (sources say this plan predates Seagram's move on PolyGram). From Jan. 1, Renner takes day-to-day responsibility for the pop labels Muro, Mercury, Polydor, and Universal, as well as German classical operations. He will not oversee budget company Karrussell or strategic marketer PolyMedia.

• Renner has delivered the best performance; he has delivered in terms of music output. Says Gramatke, who contends that the appointment will cause "no friction" with the company's managing directors. "In terms of vision and communication and strategy, none has changed," he adds. "I want to keep the four record companies."

Considering Caniblo's founding role at pre-merger Universal Music

Germany (he also held a regional post, with Austria and Switzerland in his portfolio, his exit is a surprise. "His departure" is very regrettable," says Universal Music International chairman/CEO Peter Singsaas. "We have several very qualified, very senior people such as Heinz, but there just isn't room."

Gramatke says there will be redundancies in Germany but none "in the context of this merger." He will continue to oversee Austria and Switzerland, as he did pre-merger. PolyGram Austria has been managed by PolyGram Switzerland managing director Vico Antipapas since the departure of

GRAMATKE



Chris Weenken in June; Antipapas reports to Gramatke.

In Britain and Ireland, PolyGram chairman Kennedy becomes chairman/CEO of Universal Music U.K. Unclear at present is who will handle the MCA/Universal group of labels in the U.K., previously in the hands of managing director Nick Phillips. He departed in October for a post at Warner Music. In Ireland, Kennedy will appoint a managing director soon, although it is uncertain whether that will be current Universal managing director Dave Pennefather.

## STRATEGY IN FRANCE

In France, the president of PolyGram Disques, Pascal Nègre, will be president/CEO of the new Universal Music France. "I expect to announce the new Universal Music France as well as a general redundancy plan," says Nègre. According to sources, some 60 people will be affected by the plan—about 50 from Universal and 10 at PolyGram.

"Some Universal employees will find a job in the new structure, but apparently not [Universal France president] Gérard Woog," says an

informed source. The restructuring will be made public by Nègre between now and early January.

In the Netherlands, Universal Music will be headed by Theo Roos, currently president/CEO of PolyGram Holland and VP for Europe. The management tier beneath him will consist of Niel van Hoff, at present GM at Polydor Holland, and Kees van Weijen, who is GM at Universal Holland. Mercury GM Paul Brinks has told the company of his intention to resign.



ROOS

An integration team, including Roos, van Hoff, and van Weijen, is currently discussing the restructuring plans, which reportedly will cost at least 30 jobs of the total 130 positions in the two companies. The PolyGram buildings in Hilversum, the Netherlands, are likely to be the new headquarters of the new Universal Music.

"It is too early to tell exactly how all positions in the new company will be filled in," says Roos. "Partly it depends on the process that involves international merger councils. The integration process is in full swing."

Universal Music Europe will view Spain and Portugal as one region, as did PolyGram, whose regional chief,

Paco Bestard, has already announced his exit. The pre-merger managing director of Universal Music Spain, Carlos Ituino, takes the same position at the combined companies.

Sources indicate that Universal Argentina GM Walter Kolm is tipped as managing director of Mercury Spain. PolyGram Portugal's Rudi Steenhuisen becomes managing director of the integrated firms, with pre-merger Universal chief Pedro Gaspar to take on an unspecified executive role there.



STEEHUISEN

In Italy, Universal Music Italia's current president Piero La Fauci is expected to become president of the new operation.

But Larsen is also striving to keep PolyGram Italy president Stefano Senardi on board in some capacity.

## SCANDINAVIAN PLANS

In the Scandinavian territories, Thomas Hedström, PolyGram Sweden CEO and PolyGram Continental Europe VP of Eastern Europe, is leaving Sweden to become Universal International VP for Eastern Europe, based in London. Current Universal Music Scandinavia area director/Universal Music Sweden managing director Gert Holmfred

will head the new Swedish company. "I'm an employee, and I'll have to work according to my superiors' directives," Hedström tells Billboard. "I'll not approve. I am able to leave the company. But I have chosen to stay."

Stefan Fryland, managing director of PolyGram Denmark, will be chairman of the merged companies, while Jens Otto Paludan, managing director of the Danish company, will be managing director. In Norway, PolyGram managing director Jørn Johnsen is leaving, to be succeeded at the new business by Universal managing director Peter Singsaas.

The new Scandinavian management is known to be looking at possible rationalizations and cost-savings within the freshly defined structure, but no details are available. In Sweden, though, it is understood that the present Universal and PolyGram offices will be closed and new premises sought. The new structure does not immediately affect the PolyGram-owned Stockholm Label group under managing director Ola Hakansson.

*This story was prepared by a Billboard and Music & Media editorial team consisting of Bill Boardman, Jeff Clark-Monks, Mark J. Ryback, and Tom Swann. Lashia-Schroeder, Eronwanne Legrand, Karl R. Loftham, Dominic Reid, Wolfgang Spahr, Robert Till, and Adam White.*

# Merging Two Distributors Into One

BY ED CHRISTMAN

NEW YORK—While the new distribution company formed by the merger of PolyGram Group Distribution (PGD) into Universal Music and Video Distribution will structurally resemble the latter, it is expected to distill the best of both companies in terms of personnel and policies, say sources familiar with the merger.

Consequently, the distribution company, which is expected to retain about 350 of the 480 field staffers currently employed by PGD and Universal, will have three divisions, which will be divided into 50 regions, each headed by a regional director.

As previously reported, the company will be headed up by Henry Drex, president/Im Urie, executive vice president/Im Urie, executive vice president/Im Urie (Billboard, Nov. 21). But other members of senior national management and field management have yet to be put in place.

Like the heads of other divisions of the Universal/PolyGram company, Drex has been waiting for the dust to settle before trying to put his team into place. On the one hand, Drex and Urie are said to have a good idea about who they will want to place in what positions, but the filling out of the team will depend on how those offered job respond.

"It's like doing a domestic search for an executive familiar with the situation. "If they want X to take position Y

and X doesn't, then they have to approach someone else who they might have had in mind for a different position, and it changes things all the way down the line."

Some might think the positions they are offered, because it is obvious that in order to retain a job, some executives will have to take positions with less responsibility and possibly less pay. For example, Universal has the potential of overseeing 12 regional directors and 10 sales and marketing managers, while PGD has four regional directors overseeing eight sales managers and five marketing managers.

In the Universal setup, there will be three divisional VPs—with sources suggesting that two will be from Universal and one from PGD—and 12 regional directors and 10 sales or marketing managers, meaning that 42 management staffers will be vying for 26 slots. And that math doesn't include the possibility that national staffers at PGD or Universal will be asked to take on the sweepstakes and instead could be asked to consider a field position.

In the case of the national staff, Drex and Urie are expected to begin trying to build its upper management staff throughout the rest of this month and into January. In fact, sources say, Urie is interviewing PGD staffers this week in New York. Next week, Drex and Urie likely will hold a tele-video conference with field employees of PGD and Universal, asking them for their patience

and telling them to go home and enjoy the holidays, because the decisions affecting them won't be made until the new year.

The decisions concerning senior management are obviously not to be made somewhat easily, by the expectation that some of the PGD senior staff—John Espósito, executive VP and Curt Eddy, senior VP of field marketing—will accompany PGD president Jim Caputo to the Island/Mercury label, where the latter will be chairman in the new setup (see story, page 1).

When the Universal Distribution division is officially merged with the new company's field staff is expected to be made up of 50% PGD personnel and 50% Universal personnel. That balance could be helped by the fact that Urie is somewhat familiar with the PGD system, since in the early '80s he headed up distribution there.

Moreover, PGD has dominated the National Assn. of Recording Merchandisers distribution of the year award since its inception, winning it five times. Retailers suggest that Universal would benefit by adopting some of the PGD attitude and policies.

Sources say that Universal will review PGD policies to see which ones it would like to assimilate. As part of that process, management likely will pool the account base held by the two companies, which should be retained for the merged company.

## MORRIS' TEAM PUTS PLANS INTO ACTION

(Continued from preceding page)

be called Interscope Records Group, as was previously believed.

Horowitz says, "They will share functions, but each label will retain its own A&R identity. Each label will continue to sign acts going forward."

As part of the reorganization, Universal Music Group will place the 50% of Interscope that it does not own. It declines to state the price.

Another joint venture, whose fate has not yet been determined yet, is Def Jam, of which PolyGram owned 60%. Morris says Def Jam's management about acquiring the other 40%. If that happens, says Morris, Def Jam will be folded into the Universal Records Group structure in New York, and new roles will be found for Def Jam chairman Russell Simmons and CEO Lyor Cohen. There has been speculation that Simmons would become president of Universal Records, but the company and Cohen decline comment.

The classical music and jazz companies also are under reorganization. PolyGram's Verve and Universal's GRP have combined to form one label tentatively called Verve/GRP or the Verve Group; its chairman and president will be Tommy LiPuma and Ron Goldstein, who held those titles at GRP.

LiPuma says the Verve/GRP will operate as a single-label label, records will continue to go out under the GRP, Verve, and Impulse! imprints, executives say. Under PolyGram, says one executive, Verve's marketing was done by Mercury, but now it will have its own staff.

In the U.S., at least, PolyGram's classical label will be moved from the jazz operations. A new unit that may eventually be called Universal (Continued on next page)

# Cheng To Helm Asian Territories; Bond Gets Asia/Pac/ NZ Deal

BY ADAM WHITE

As expected, PolyGram Far East president Norman Cheng was named chairman of Universal Music Asia-Pacific. However, under the new structure, Cheng does responsibility for Australia/New Zealand to Sydney-based regional president Peter Bond, previously Universal senior VP for Asia-Pacific.

Bond reports to Universal Music International chairman/CEO Jorgen Larsen, with whom he has worked when both were at CBS Records.

Other key developments:

- In Japan, the PolyGram (wholly owned) and Universal (joint venture) operations continue as stand-alone companies, with no command changes.

- Universal executives take charge of the combined businesses in Australia, New Zealand, Malaysia, Singapore, and Thailand.

- PolyGram Taiwan "grandmaster" Michael Hwang gains a greater China role, overseeing music units in Hong Kong, Taiwan, and mainland China.

- Exiting are PolyGram managing directors Eric Yeo (Malaysia/Singapore) and Ian Watson (New Zealand), while PolyGram regional VP Alex Chan advances to a key operating-company slot in Hong Kong.

In several Asian territories



CHENG



BOND

Hong Kong. But the prospect of playing a central role at what he calls "a total entertainment company" motivated him to sign up for the new formation.

Cheng, a well-known musician in

Hong Kong before becoming an executive, also lays to rest rumors that he intended to set up his own label. "In any business, there comes a time when one needs to be involved in his or her own destiny," he tells Billboard. "Right now, however, my commitment and focus is to build a strong company that will make the new company a financial and artistic success."

As for the merger, Cheng says, "Of course I'd so to see a name like PolyGram disappear. In Asia, especially, there was, and still is, such huge brand equity in the name. It was almost a badge—a seal of approval—which our staff wore with great pride. And in a market where perception is key, the name 'PolyGram' was a huge magnet when approaching and working with various media and business partners. It was success via association."

## GREATER A&R ROLE

Cheng also stresses the importance of music and artists, whatever the corporate structure. "On a personal level," he says, "I plan to take

a far greater role in the area of Chinese A&R, which is how I started in this business. From a marketing point of view, we also need to be consistently active for the new focus of our product to be promoted."

As for Asian media speculation that PolyGram's leading Chinese star, Jacky Cheng, is departing, Cheng points out that the singer will have a new album out in first-quarter 1999 on Polydor and that "his next two to three albums" will also be released by the label. "Jackie is a priority act for the company and for me," says Cheng.

The largest market in Cheng's region, Japan, is largely unaffected by the merger at present, because the Universal Victor joint venture still has considerable time to run. The company will continue under president Hiroyuki Iwata, while PolyGram Japan (now Universal Music) remains under the leadership of president Kei Ishikawa. Nevertheless, the two companies will start exploring "possible areas of cooperation" in the near future.

(Continued on next page)

## MORRIS' TEAM PUTS PLANS INTO ACTION

(Continued from preceding page)

Classes will be run by Chris Roberts, now head of PolyGram Classics & Jazz. Chuck Mitchell, who was president of PolyGram's Verve Records, confirms that he is exiting the company.

Outside of the U.S., though, classical and jazz will continue to be marketed by the same organization. The labels are Deutsche Grammophon, Philips and Decca. Since Universal has rights to the Decca name, executives say, that will be used instead of London, which was the PolyGram label.

The Nashville operations of the two record companies will remain unchanged, although Horowitz says that "they will share certain back-room functions." Luke Lewis will continue to head Mercury Nashville, and Bruce Hinton will lead MCA Nashville.

The sales and distribution unit, Universal Music and Video Distri-

bution, will remain under its current leadership, president Henry Drex, executive VP/CM (audio) Jim Eric, and executive VP/CM (video) Craig Kornblum. But executives say that many of PolyGram Group Distribution's staff will be combined with Universal's in creating the largest distributor of home entertainment in the U.S. (see story, page 76).

As for distribution and manufacturing facilities in the U.S., some executives say that PolyGram's Indianapolis manufacturing facility will be kept.

"We've made no decisions today, but with the systems inside the U.S., there is a level of duplication," says Hack. "We're looking at our options."

Outside the U.S., Universal's manufacturing and distribution have been handled by BMG, but that arrangement will end in April, after which the company plans to use PolyGram's

extensive operations. In Asia and Latin America, third-party companies perform manufacturing and distribution for Universal and PolyGram.

Hack says, "We'll be merging Universal and PolyGram around the third party that gives us the best rate."

The international operations may be the most important element of the consolidation. Universal had been relatively

weak overseas, although its operations were growing. PolyGram was arguably the strongest international record company in the world, with more than 75% of its revenues coming from outside the U.S.

Hack says the company will close the Universal offices that overlap with PolyGram's. "We're creating one company in each market from now," he says, adding that Universal Music will have offices in 45 countries.

Larsen's appointment as head of International was announced several months ago, and this week's announcement revealed who will be running the various international companies (see story, page 11).

In music publishing, it has been confirmed that David Geffen, president of MCA Music Publishing, will take over the combined companies. Sources indicate that eventually the name will probably change to Universal Music Publishing (see story, page 79).

As for the PolyGram name, it is expected to disappear, executives say, but they add that Polydor will remain as a label name. (Calls to PolyGram's New York switchboard, Dec. 10 were unanswered, "Universal.")

Universal says it is also creating a new special-markets unit that will be fully staffed under president Bruce Besenoff. It will consist of Universal special-markets unit, which was headed by Resnickoff, with the PolyMedia catalog operation of PolyGram. Some sources say John Espinoza, former head of PolyMedia, may take a position at Island Records.

"We're creating what amounts to a new label to work catalog, a centralized marketing entity responsible for marketing the catalog of all the labels," says Horowitz.

## Seagram Abandons Plans To Sell PolyGram Film Unit

BY SAM ANDREWS

LONDON—Having completed its acquisition of music giant PolyGram, Seagram has announced that it has ended attempts to sell off the London-based film and subsidiary PolyGram Filmed Entertainment (PFE) and will absorb it into its Universal Studios film arm.

PFE has been responsible for a string of hit movies, such as "Four Weddings And A Funeral," "Training Spotting," and "Bean." Chief casualty of the move is Michael Kuhn, president/CEO of PFE, who has been with the company for 17 years.

PolyGram's catalog of 1,300 titles has already been sold to MGM's wholly owned subsidiary Orion Pictures Corp. for \$500 million (Billboard, Oct. 31). The deal, though, did not include the handful of PolyGram features released after March 1996. Those include "Very Bad Things," "What Dreams May Come," and "Return To Paradise."

The sale of PFE founded on the high price Seagram was seeking—around \$400 million. At one time, French pay-TV media giant Canal Plus was said to have offered \$280 million for the assets but then decided it was walking away recently to Chris McCur, president/COO of Universal Pictures, according to Ron Meyer, Universal Studios president/CEO.

Stewart Tilt, PFE International's president, will lead the inte-

gration internationally, while Rick Feinstein, executive VP of PFE, and Stuart Ellis, worldwide CFO of PFE, will be responsible for the U.S. integration.

PFE's TV operations will report to Universal's chairman of Universal Television and Networks Group. Where the integration of PFE's video arm leaves CIC, the international video distribution operation run jointly by Universal and Paramount, is unclear.

"As part of our agreement, we were exploring the sale of PFE, while also retaining the option to integrate those operations into our own," says Meyer. "Although there are redundancies and certain assets that may be more valuable to third parties, we believe that a potential portion of PFE is complementary to Universal's filmed entertainment operations and globalization strategy."

"We have the greatest respect for the company that PolyGram Filmed Entertainment's management and entire business have built," Meyer adds. "We are very pleased that key members of the PolyGram team will be leading the integration efforts."

Elsewhere, the proposed acquisition by U.K. media group Carlton Communications of the PolyGram Film and Video catalog (which includes such British TV treasures as "The Saint," "The Prisoner," and "Thunderbirds") for a \$130 million-\$150 million price tag, former head of PolyMedia, McCur, recently declared a \$65 million loss for the quarter ending Dec. 31, largely on the back of the poor performance of "Babe: Pig In The City" and "Meet Joe Black."

## The North American Structure

### EAST COAST

- Island Records and Mercury Records are being merged into a new entity, tentatively called Island Mercury. Island Records president/CEO: Jim Caporaso, chairman; John Bond, president.

- Universal Records Group: Will include Universal Records, Polydor, and Motown. Headed by Mel Lewinter, chairman. Jean Riggs is president of black music at Universal. Motown is headed by Kodar Massenburg.

- Def Jam: Currently 60%-owned by PolyGram. Universal is "in discussions" about acquiring the other 40%. If so, the label will be folded into the Universal Records Group in New York, and new roles will be found for Def Jam chairman Russell Simmons and CEO Lyor Cohen.

- Verve and GRP jazz labels are being combined into an as-yet unnamed group. Headed by: Tommy LiPuma, chairman; Ron Goldstein, president.

- Classical labels: In the U.S., PolyGram's classical labels will be divested from its jazz operations. A new unit that may eventually be Universal Classics will be run by Chris Roberts, now head of PolyGram Classics & Jazz.

### WEST COAST

- MCA Records Group. Headed by: Jay Bolger, president.

- A new, as-yet-unnamed label group will encompass Interscope, Geffen, and A&M. Headed by: Jimmy Iovine and Ted Field, co-chairmen; Tom Whalley, president.

### NASHVILLE

- MCA Records Nashville. Headed by: Bruce Hinton, chairman; Tony Brown, president.

- Mercury Nashville. Headed by: Luke Lewis, president.

### CANADA

- Universal Music Group (Canada). Headed by: Ross Reynolds, chairman; Randy Lennox, president.

# P'Gram Execs Take Lead In Latin America

Reflects Firm's Dominance In Region; Marcelo Diaz Still In Charge

BY JOHN LANNERT

As in Europe, PolyGram executives in Latin America have filled most of the top spots of the merging companies—perhaps a foregone conclusion given that its operations in the region have been established far longer than Universal's.

Yet observers have noted that even before Universal executives, as respected as Brazilian managing director Paulo Rosa—whom Universal Music International (UMI) chairman/CEO Jorgen Larsen calls one of our best people—has not been taking a role in the new combination. The key developments are as follows:

- Marcelo Diaz, PolyGram's Latin America president, remains in charge of the region, with the title of chairman; he reports to Larsen.

- Brazil, the world's sixth-largest market in 1997, is under the control of PolyGram president Marcelo Castello Branco, now president of Universal Music Brazil.

- Mexico is to be run by PolyGram managing director Marco Bissi, who retains his title at Universal.

- In Argentina, Ruben C. Aprile will remain managing director as the merged operation, while Universal's Walter Kolm may be relocating to Spain.

- Departures include Universal's Rosa, Fernando Hernández (president of Affiliate in Mexico, who is retiring), and Arturo Gavito López (GM in Brazil).

Though PolyGram was acquired by Universal, most of the latter's operations and operations are being folded into the former's corporate matrix. In Argentina, Brazil, and Mexico, however, there will be separate Universal and PolyGram marketing divisions for the two labels' respective artists.

The staff of the regional office of

the combined companies, which is based in Miami, will be expanded from 12 to 15. Universal's "pre-merger" senior VP of Latin America, José Díaz, is moving to Madrid to take on responsibilities for the merged operations in Spain and Portugal (see story, page 76).

Though there are no official statistics documenting the market shares of record companies in Latin America, many insiders in the region have already calculated that the combined market shares of PolyGram and Universal—pegged in the 20% range—could make the combination nearly as large as perennial market leader Sony, whose market-share percentage is believed to be in the lower 20s.

"The couple of months, the combined companies were slightly ahead [of Sony]," says Larsen, "but for the whole year, Sony would still be slightly ahead. It's very, very close." In Brazil, Larsen estimates the merged share at 35% (PolyGram) and 9% (Universal), accounting for nearly half of the record sales in the \$1 billion-plus Brazilian market.

In Argentina, PolyGram is second-ranked with 19% of the market, according to industry sources. Combined with Universal Music there, the merged businesses constitute the largest record company in Argentina, the say.

Larsen acknowledges that, like his colleague Marco Bissi, who was managing director of PolyGram Mexico, assumes similar duties for the combined companies. Universal Mexico president Fernando Hernández has retired. His right-hand executive, Arturo Gavito López, has resigned. Gonzalo Gutiérrez has been named marketing director of the combined companies in Mexico. At press time, market-share information for Mexican record labels was not available. However, it is

believed that the combined market shares of Universal and PolyGram would be more than longtime market leader Sony.

In Chile, PolyGram's managing director Paul Ehrlich takes command of the merging units, while Universal's Patricio Alvaray will move to a senior marketing post. It is Larsen's hope that Ehrlich is being considered to run the roofed Universal Music Latino U.S. imprint, but that has not occurred. As it is, the pre-merger head of PolyGram's Latino U.S. division, Marcos Maynard, is thought to be leaving.

In contrast to big markets in Brazil, Argentina, and Mexico, the combined companies have a puny presence in the U.S. Latino business, which Larsen says is the second-largest market in value terms in Latin America. Both Universal Music Latino, which has been in operation only since 1987, and PolyGram Latino brought up the rear in the U.S. market share as measured by SoundScan's midyear sales report. The coupled midyear market shares of Universal (5.6%) and PolyGram (4.6%) would secure fifth place for the new record company.

Larsen acknowledges that top performance. "The U.S. Latino sector has been spectacularly unsuccessful for PolyGram," he says, adding that "it has also been for Universal not terribly successful. But at least we're doing some of saying it is only a year old."

The UMI chairman/CEO declares that a "major restructuring job" will be undertaken, "including giving up some divisions. We're going to do it in a way which will set it apart from any other operation by our competitors. If you do it right, it's a tremendous market. I think we know how to do it right, we just haven't done it. It needs a complete overhaul."

Larsen says that, while PolyGram's music chief, Paul Dickson, had already departed to Mushroom. "The new Universal Music New York is going to be the new pre-merger managing director. George Ash, while PolyGram's Ian Watson is departing." The three of us," says Bond, referring to himself, George, and Ash, "will be the connection of the newly integrated companies and market leader in both countries—and a tremendous challenge."

In Australia, the combination will be competing intensely with Sony Music. The company for which Bond worked Down Under in the '80s.

The new Universal regional president also has Africa among his responsibilities, primarily South Africa, where PolyGram operates a company for the marketing director Harry Voerman; he is expected to stay. Bond has previous experience, too, on the African continent—coincidentally, working for PolyGram.

President of the 70-year-old label employees, the merger has given a number of artists involved a

# Staffers, Artists Play The Waiting Game After Merger

BY LARRY FLICK

NEW YORK—Amid the corporate wranglings of the "Unigran" merger—the billions of dollars involved and the sweeping global mandates—there are thousands of employees and artists at all levels quietly watching and waiting to see if they'll still be standing when the dust finally settles.

While announcement of the deal's closing was expected Dec. 10, it is also expected that final decisions on staff cuts will come into the new year (see story, page 1).

Since news of the Universal/PolyGram merger broke several months ago, the mood at most of the labels involved can be described as tense at best—though adjectives like "demonizing" and "depressing" have also been used by several sources on the inside.

There has apparently been no thought from the so-called powers that be about how this overblown game of monopoly is affecting human lives, "says one senior executive, "we like other execs interviewed for this story, asked not to be identified. 'We're just being viewed as expendable pawns with no soul or spirit. Even if I survive the cut, I've begun giving up the thought of moving into a new industry.'"

While not everyone is having such a sharp reaction, most admit that productivity has reached an all-time low. "You can't keep pushing on a party in denial that anything is wrong and partly because it's the honorable thing to do," says an A&M staffer. "But every once in a while, it all catches up to you that you could be working on a project that will either not come out or that you might not be around to complete, and it's hard not to think, 'Why bother? What's the point?'"

At the moment, most employees have been functioning with little-to-no solid information on their future within the company, some have actually started re-interviewing for their jobs over the past two weeks.

"Just when you think this whole situation couldn't be more insulting, this happens," notes a Mercury staffer. "I've been here for nearly 10 years. After that much time, it's fair to assume they've been doing a good job. To be told that you have to suddenly re-justify your existence is beyond degrading. I'd rather just be fired at this point."

But not everyone is negative. "If the truth be told, there's a lot of to be cut here," says another Mercury staffer. "Of course, this whole thing is a marketing disaster. But after, that has this never been a business strong on security. That's why we're all here. The gamble is actually kind of exciting."

reason to pause.

John Munson of MCA group. Sensitive feelings notwithstanding, many of the acts that he knows will lose their contracts. "I've thought about [the merger] a lot, and the only thing I've really focused on is I feel bad for the bands who are going to lose their deals."

Having been through label turmoil before, bandmate Dan Wilson says that artists just need to keep their eye on the music. "We were on Elektra and got dropped before our record ever came out. Then MCA signed us, and everything changed there as well. I realized I didn't have my pulse on the corporate structure and that I had to look at that second to the music. That's what has to come first for any artist."

Def Jam's Montell Jordan says, "It's kind of a scary time right now as an artist, but I think [the new company] will eventually be a comfortable place. I've been through company changes before, when Def Jam went from Sony to PolyGram, eventually landing with Mercury."

Jordan believes the revamped Motown, under Kedar Massenburg's direction, may be one of the big winners. "Kedar is a talented dude, and he can pull Motown back on the map. Erykah Badu and Chico DeBarge being Motown artists is a good thing."

Jordan has also just launched his new label, M3, which is being pushed on a party in denial that anything is wrong and partly because it's the honorable thing to do," says an A&M staffer. "But every once in a while, it all catches up to you that you could be working on a project that will either not come out or that you might not be around to complete, and it's hard not to think, 'Why bother? What's the point?'"

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Assistant in preparing this story was provided by Melinda Newman and Chris Morris in Los Angeles.

## CHENG TO HELM ASIAN TERRITORIES; BOND GETS AUSTRALIA/NEW ZEALAND

(Continued from preceding page)

In Taiwan, PolyGram chairman Michael Hwang will balance his greater China role with day-to-day responsibility for the group's three labels. In December, he will replace director Denver Chang, What's Music (VP Shih Yi Lu), and Universal Music (VP Shih Yi Lu), and Universal Music (VP Shih Yi Lu), and Universal Music (VP Shih Yi Lu).

In Hong Kong, the merged unit will be run by managing director Alex Chan, the longtime PolyGram A&R guru who moves from his post as regional marketing VP. Douglas Chan, chairman of PolyGram Hong Kong, is retiring, as previously reported (Billboard/Adweek, Nov. 18).

The "pre-merger" Universal chief in Hong Kong, Kevin Lo, will take a role in the new company, while PolyGram's Cinepoly and Go East labels fall under managing director Paco Wong. He also has the local branch of Taiwan's What's Music in his portfolio.

In Malaysia and Singapore, Universal managing directors—Raymond Hon and Gary See, respectively—

ely—step in to succeed departing Eric Yoo, who oversaw both PolyGram firms in those countries. In Thailand, Universal managing director Nohel Zamirani advances to oversee the combination; PolyGram managing director Jerry Sim will have another role within the company.

In South Korea, where PolyGram's operation is a joint venture, its managing director, David Lee, takes command of the merged businesses; however, pre-merger Universal managing director Kim Young-In is to remain with the company.

### BOND'S ROLE

Where the new Universal depends most on PolyGram practice is in separate Southern Hemisphere markets from Cheng's portfolio: specifically, Australia and New Zealand, under Peter Bond. He will serve as regional president and chairman of Universal Australia, where his managing director, Paul Krige, takes charge of the combined companies. This was an anticipated

appointment, given that PolyGram's music chief, Paul Dickson, had already departed to Mushroom.

The new Universal Music New York is going to be the new pre-merger managing director. George Ash, while PolyGram's Ian Watson is departing." The three of us," says Bond, referring to himself, George, and Ash, "will be the connection of the newly integrated companies and market leader in both countries—and a tremendous challenge."

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## UNIVERSAL'S LARSEN UNVEILS INTERNATIONAL PICTURE

(Continued from page 1)

melding of PolyGram and Universal, says Larsen. "I think deal was consummated," I cannot say I woke up this morning and felt important," he told Billboard on Dec. 10, the day he officially became chairman/CEO of UMI, advancing from president.

Larsen's first move was the first phase of Larsen's global blueprint became official. He and Morris confirmed the appointment of UMI regional chairmen, Hong Kong-based Norman Cheng for Asia-Pacific, and Miami-based Emilio Diaz for Latin America. These are two key PolyGram executives whose new roles largely resemble their previous posts (see stories, pages 77-78). Larsen himself is responsible for Europe.

Also named were the heads of larger national markets such as the U.K., Germany, France, Japan, and Brazil—none were surprises and all were former PolyGram executives—while adding a couple of twists. Those included the appointment of a regional president for "Southern Hemisphere" countries such as Australia, New Zealand, and South Africa.

A slew of appointments at the international operating-company level has also been announced, across countries small and large. For example, PolyGram executives are taking charge in the heavy-weight territories—Spain, Sweden, and Australia are exceptions—but "pre-merger" Universal executives are stepping up in a number of other parts of the world, such as Malaysia, Thailand, Norway, and New Zealand. Elsewhere, the managing directors or GMs of fledgling Universal affiliates are adjusting to other jobs within the combined company, while others they must serve a PolyGram CEO.

"I can't give you a general answer," says Larsen, asked about the criteria used for these appointments. "A number of very common sense factors: the executives' degree of success, the level of commitment, the success rate—more with local artists than international artists. There

were a very few instances where it was a matter of chemistry. Not necessarily chemistry with me, because you don't have to get on with me. It's my job to get on with you."

More important, Larsen must strive to overcome whatever feelings of "them vs. us" exist when the two merging companies, since many of the PolyGram employees regard Seagram/Universal as a hostile acquirer. Competitors are counting on this to destabilize the new company and ruin relations between key executives and artists.

How is Larsen overcoming this? "In the short run, to be honest, you just don't," says Larsen. "Because no matter so far, but it's not a final one." He adds, "We're going back to look at it again in early January, so that the restructuring plans for the five or six major territories will probably not be in final form until the end of January."

Thus, employees at these companies must wait until the new year to know whether their jobs fit into the new blueprint. "Every time you get a new deal, it's a damned cost-saving number of \$275 million to \$300 million, people start converting it into the number of jobs lost," says Larsen. "I honestly think we'll see when we come back with the figures that most of the savings is not going to come from jobs lost."

Industry observers are attaching a figure of 1,000 layoffs to UMI, assuming the bulk of personnel cuts will occur in the U.S. But Larsen contends that less than 50% of the savings in his division—which has to share in the \$300 million efficiencies, not bear the whole burden—will come from head-count cuts. "Most [savings] will come from moving manufacturing and distribution [from BMG on April 1], from adjusting current Universal prices to slightly higher PolyGram prices

Larsen moves closer to "them" during a week of Dec. 1, when he relocates from UMI's headquarters on London's Broadwick Street to the PolyGram home base at St. James' Square, nearer government-dominated Whitehall. Relocating with him will be Tom Brown, UMI's senior VP for business affairs, and Boyd Muir, finance VP. Both Larsen loyalists, Brown and Muir have been key members of his integration team, working with operating-company chiefs worldwide as well as the Boston Consulting Group.

Larsen says moving into St. James' Square will give him and his

team greater access to "the facts, history, and people" at PolyGram headquarters, to enable them to shape the merged company's final headquarters team and other aspects of the combination. The same week will see the UMI crew review of "them vs. us" the past year, and the new structure of the international operating companies, with emphasis on the number of labels housed by the larger ones.

"You cannot determine cost savings and structure," says Larsen, "without determining how many labels you will have, who will run those labels, how they will be staffed, and how much staff will cost. It all lies in because of this."

What he calls the "first attempt" at this—for example, whether Universal Music in the U.K., France, and Germany will have three separate label units or four—has been "good so far, but it's not a final one." He adds, "We're going back to look at it again in early January, so that the restructuring plans for the five or six major territories will probably not be in final form until the end of January."

Thus, employees at these companies must wait until the new year to know whether their jobs fit into the new blueprint. "Every time you get a new deal, it's a damned cost-saving number of \$275 million to \$300 million, people start converting it into the number of jobs lost," says Larsen. "I honestly think we'll see when we come back with the figures that most of the savings is not going to come from jobs lost."

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levels, from obtaining discounts when we buy our TV commercials, and staff like that."

The biggest duplication of PolyGram and Universal staffs, in his view, is in the service and support areas.

A practical approach, and a dry sense of humor, helps maintain Larsen's equilibrium in command-

ing the international division of the world's largest music company. "Yes, of course he's enjoying it," says one of his lieutenants. "He loves to be in control, and he's managed to maintain that sense of being in control when there's a potentially chase all around. He doesn't sound under pressure, whereas those around him do."

## HOT 100 SINGLES SPOTLIGHT

by Theda Sandiford-Waller

**CAN'T MISS:** "I Don't Want to Miss a Thing" was a huge hit for Aerosmith. So it stands to reason that the song will continue the tradition of country artists remaking pop smashes and be a hit for Mark Chesnut. His "I Don't Want to Miss a Thing" (Decca) is getting 20 million audience impressions from airplay at 155 country stations, landing the title just below the top 75 of the Hot 100 Airplay chart.

While there is no crossover airplay for this title yet, bet on some clever morning show to remix the Aerosmith and Chesnut versions by applying them together, similar to the "Titanic" treatments earlier this year that plugged the movie's dialogue into Celine Dion's "My Heart Will Go On."

A limited retail release of Chesnut's "Thing," confined to 400,000 units, dropped Dec. 1 and hit the Hot 100 Singles Sales chart at No. 51, scanning 4,800 units. Country singles tend to sell smaller amounts than their cousins in hip-hop and other genres. For example, at No. 35 on the Hot 100 Singles Sales list, the Wilkinsons' "Fly (The Angel Song)" (Giant/Reprise Nashville) is the best-selling country-only airplay single, moving 6,400 units. True, Shania Twain's "From This Moment On" charts higher at No. 5, but she has considerable top 40 airplay. Expect Chesnut's sales to pick up, particularly at the racks, which tend to stock singles more slowly and sell more country product than to retail accounts. With airplay and sales points combined, "I Don't Want to Miss a Thing" is The Billboard Hot 100's Hot Shot debut at No. 72.

**SOUND TRACKS:** Airplay of "Take Me There" by BLACKstreet & Mya Featuring Mass & Blinky Blink (Intercept) continues to grow on the Hot 100 and Hot 100 Singles charts. "Take Me There" moves 27-19 on Hot 100 Airplay and 35-27 on the Hot 100 to earn the Greatest Gainer/Airplay title for its 17% increase in audience. A remix by Big Yam using the melody of the Jackson 5's "I Want You Back" and a rapless edit are helping the track make inroads at radio. No doubt, the song's inclusion on the Burger King commercials promoting Burger King toys being offered by the fast-food giant is helping the song gain exposure.

In the Nov. 7 issue, Hot 100 Singles Spotlight polled a few radio programmers to see which superstar artist collaboration, R. Kelly & Celine Dion's "I'm Your Angel" (Jive) or Whitney Houston & Mariah Carey's "When You Believe" (DreamWorks/Offen), would be a bigger hit. Everyone who was polled cast a vote for "When You Believe." However, a month later the song appears to have stalled at radio, despite an extensive setup campaign. "When You Believe" is flat at No. 45 on Hot 100 Airplay (and No. 53 on the Hot 100) with 47 million audience impressions.

While the song is not quite lost in the ballad gulf, but don't count Whitney and Mariah out yet. "The Prince Of Egypt" opens Friday (1/5). I fully expect the song to receive an airplay bump after the film opens, especially if the box-office receipts are huge. Just look at the jump "Take Me There" took after "The Rugrats Movie" opened. "Take Me There" was shipped to radio the first week in October but didn't really affect the charts until the film took off.

**OPPS:** I goofed. Last issue, in an item intended to clarify what numbers in the Hot 100's "peak position" column represented, a word was omitted, causing some confusion. The line should have said that the peak position ranking for a new-only track reflects its peak on the new formula's published charts. Thank you to E-mailer Randy Price from New York and Billboard research director Silvio Pietrolungo for noting the discrepancy.

Theda Sandiford-Waller can be reached via E-mail at [theda@billboard.com](mailto:theda@billboard.com).

## MCA, PolyGram Publishing Arms Come Together

BY IRV LICHTMAN

NEW YORK—After almost two final structure awaits further decision-making in the months ahead—including settling on a name—the world's third-largest music publishing company, which will merge with the merged company and staffers of PolyGram Music and MCA Music, is starting to take shape.

Source says that the operation, to be headed by MCA's worldwide publishing chief, David Renzer, has finalized several key executive positions and anticipates using PolyGram's royalty administration system, which will continue to be headed by U.K.-based, Theo Strikkers and Mike Donagan, its key architects.

In Europe, MCA's Paul Connolly will continue in his role as executive vice president and managing director of U.K. MCA's Bob Alexander will continue as finance director in

the U.K. MCA's Los Angeles-based Michael Samuels will continue to work closely with Renzer as CFO.

Also, Ivan Alvarez, MCA's VP of Latin operations out of Miami, is expected to have an expanded role in that market.

Renzer, in his interview, slated as a target for the new entity to make staffing decisions that will give it a finalized structure, sources indicate that a "surprising" number of PolyGram staffers will continue with the merged company. It is understood, in fact, that the acquisition of PolyGram's publishing enables the MCA operation to emerge with wholly owned offices in territories such as Latin America and Southeast Asia—where it had planned to set up shop before its parent, Seagram, acquired PolyGram's worldwide music interests. In its interview, however, third-party representation for MCA in those territories may have

a year or so to run.

As a result of the use of PolyGram's systems, its strengths in centralization have been regarded as giving PolyGram—and now the combined operation—a strong bargaining position vis-à-vis European publishers. It is also regarded as the best possible collection deals. The combined publishing operation, it is understood, will be running parallel MCA and PolyGram royalty systems through the royalty-payment period.

According to sources, the combined publishing operation is regarded as being in a "unique" leveraged position to be the sole publishing company that will work with the largest record group in the world. One aspect of this relationship, sources add, will be the publisher's ability to offer its vast catalog of more than 700,000 copyrights to its sister labels' special markets divisions.



## Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report the number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	TITLE (ORIGINAL PRODUCTION LABEL)	THIS WEEK	LAST WEEK	TITLE	TITLE (ORIGINAL PRODUCTION LABEL)
1	1	<b>YES YOUR ANGEL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	<b>NO. 1</b>	35	11	<b>IF I LOST YOU</b> JAY-Z, THE BLACK ALBUM (RCA)	IF I LOST YOU (JAY-Z)
2	2	<b>NOMOR'S SUPPOSED TO BE HERE</b> (DRAGONHORN) (UMTA)		20	18	<b>TIME AFTER TIME</b> (JAY-Z, THE BLACK ALBUM) (RCA)	TIME AFTER TIME (JAY-Z)
3	12	<b>LATELY</b> (DAVID LEROUX) (UMTA)		40	43	<b>THINKING ABOUT YOU</b> (GRAND LEE) (JAY-Z) (UMTA)	THINKING ABOUT YOU (GRAND LEE)
4	12	<b>BECAUSE OF YOU</b> (JAY-Z, THE BLACK ALBUM) (RCA)		42	38	<b>THE BOY IS MINE</b> (JAY-Z, THE BLACK ALBUM) (RCA)	THE BOY IS MINE (JAY-Z)
5	5	<b>...BABY ONE MORE TIME</b> (BRITNEY SPEARS) (JAY-Z) (UMTA)		42	38	<b>RASPBERRY SWIRL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	RASPBERRY SWIRL (JAY-Z)
6	5	<b>FROM THIS MOMENT ON</b> (SHAWN TWEED) (JAY-Z) (UMTA)		43	19	<b>GOODBYE TO MY HOMIES</b> (JAY-Z, THE BLACK ALBUM) (RCA)	GOODBYE TO MY HOMIES (JAY-Z)
7	7	<b>THIRTY</b> (JAY-Z, THE BLACK ALBUM) (RCA)		44	51	<b>BETTER DAYS</b> (JAY-Z, THE BLACK ALBUM) (RCA)	BETTER DAYS (JAY-Z)
8	9	<b>LOVE ME</b> (JAY-Z, THE BLACK ALBUM) (RCA)		45	57	<b>JUST THE TWO OF US</b> (JAY-Z, THE BLACK ALBUM) (RCA)	JUST THE TWO OF US (JAY-Z)
9	10	<b>LOVE FEATHERS</b> (JAY-Z, THE BLACK ALBUM) (RCA)		46	57	<b>MY WAY</b> (JAY-Z, THE BLACK ALBUM) (RCA)	MY WAY (JAY-Z)
10	16	<b>LOVE LIKE THIS</b> (JAY-Z, THE BLACK ALBUM) (RCA)		47	52	<b>ENJOY YOURSELF</b> (JAY-Z, THE BLACK ALBUM) (RCA)	ENJOY YOURSELF (JAY-Z)
11	6	<b>DOO WOP (THAT THING)</b> (JAY-Z, THE BLACK ALBUM) (RCA)		48	43	<b>INVASION OF THE FLAT BOOY</b> (JAY-Z, THE BLACK ALBUM) (RCA)	INVASION OF THE FLAT BOOY (JAY-Z)
12	11	<b>GRIETU</b> (JAY-Z, THE BLACK ALBUM) (RCA)		49	42	<b>SEAN</b> (JAY-Z, THE BLACK ALBUM) (RCA)	SEAN (JAY-Z)
13	19	<b>THE FIRST NIGHT</b> (JAY-Z, THE BLACK ALBUM) (RCA)		50	35	<b>SUPREMACY (WHAT WHAT)</b> (JAY-Z, THE BLACK ALBUM) (RCA)	SUPREMACY (WHAT WHAT) (JAY-Z)
14	8	<b>PURBLY</b> (JAY-Z, THE BLACK ALBUM) (RCA)		51	1	<b>I DON'T WANT TO BE A THING</b> (JAY-Z, THE BLACK ALBUM) (RCA)	I DON'T WANT TO BE A THING (JAY-Z)
15	15	<b>COME AND GET WITH ME</b> (JAY-Z, THE BLACK ALBUM) (RCA)		52	49	<b>FRIEND OF MINE</b> (JAY-Z, THE BLACK ALBUM) (RCA)	FRIEND OF MINE (JAY-Z)
16	17	<b>THIS RISE</b> (JAY-Z, THE BLACK ALBUM) (RCA)		53	9	<b>3</b> (JAY-Z, THE BLACK ALBUM) (RCA)	3 (JAY-Z)
17	13	<b>WESTSIDE</b> (JAY-Z, THE BLACK ALBUM) (RCA)		54	61	<b>LET IT BE</b> (JAY-Z, THE BLACK ALBUM) (RCA)	LET IT BE (JAY-Z)
18	15	<b>ALL THE PLACES I WILL KISS YOU</b> (JAY-Z, THE BLACK ALBUM) (RCA)		55	26	<b>CRUEL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	CRUEL (JAY-Z)
19	21	<b>WHEREVER YOU GO</b> (JAY-Z, THE BLACK ALBUM) (RCA)		56	17	<b>STRAWBERRY</b> (JAY-Z, THE BLACK ALBUM) (RCA)	STRAWBERRY (JAY-Z)
20	20	<b>TILL LOVE YOU NEXT</b> (JAY-Z, THE BLACK ALBUM) (RCA)		57	68	<b>LET THE MUSIC MAKE YOUR SOUL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	LET THE MUSIC MAKE YOUR SOUL (JAY-Z)
21	20	<b>I CAN DO THAT</b> (JAY-Z, THE BLACK ALBUM) (RCA)		58	23	<b>MY ALL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	MY ALL (JAY-Z)
22	20	<b>CAN'T GET ENOUGH</b> (JAY-Z, THE BLACK ALBUM) (RCA)		59	33	<b>CRUEL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	CRUEL (JAY-Z)
23	18	<b>HOW DEEP IS YOUR LOVE</b> (JAY-Z, THE BLACK ALBUM) (RCA)		60	73	<b>STRAWBERRY</b> (JAY-Z, THE BLACK ALBUM) (RCA)	STRAWBERRY (JAY-Z)
24	25	<b>IT'S THE THINGS YOU DO</b> (JAY-Z, THE BLACK ALBUM) (RCA)		61	73	<b>LET THE MUSIC MAKE YOUR SOUL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	LET THE MUSIC MAKE YOUR SOUL (JAY-Z)
25	21	<b>WHATYNA WANNED DO</b> (JAY-Z, THE BLACK ALBUM) (RCA)		62	74	<b>RAY OF LIGHT</b> (JAY-Z, THE BLACK ALBUM) (RCA)	RAY OF LIGHT (JAY-Z)
26	10	<b>THE POWER OF GOOD-BYE</b> (JAY-Z, THE BLACK ALBUM) (RCA)		63	29	<b>DAVIDEAM</b> (JAY-Z, THE BLACK ALBUM) (RCA)	DAVIDEAM (JAY-Z)
27	6	<b>MY LITTLE SECRET</b> (JAY-Z, THE BLACK ALBUM) (RCA)		64	14	<b>TOUCH ME</b> (JAY-Z, THE BLACK ALBUM) (RCA)	TOUCH ME (JAY-Z)
28	4	<b>SPACELAND</b> (JAY-Z, THE BLACK ALBUM) (RCA)		65	10	<b>LET ME RETURN THE FAVOR</b> (JAY-Z, THE BLACK ALBUM) (RCA)	LET ME RETURN THE FAVOR (JAY-Z)
29	4	<b>DO YOU WANNA RIDE</b> (JAY-Z, THE BLACK ALBUM) (RCA)		66	57	<b>DRIFTING AWAY</b> (JAY-Z, THE BLACK ALBUM) (RCA)	DRIFTING AWAY (JAY-Z)
30	25	<b>IF I CAN'T HAVE YOU</b> (JAY-Z, THE BLACK ALBUM) (RCA)		67	19	<b>NO POOL NO MORE</b> (JAY-Z, THE BLACK ALBUM) (RCA)	NO POOL NO MORE (JAY-Z)
31	32	<b>LOVE LIKE THIS</b> (JAY-Z, THE BLACK ALBUM) (RCA)		68	59	<b>TOUCH IT</b> (JAY-Z, THE BLACK ALBUM) (RCA)	TOUCH IT (JAY-Z)
32	22	<b>LOOKING AT ME</b> (JAY-Z, THE BLACK ALBUM) (RCA)		69	77	<b>WHENEVER YOU'RE NEAR ME</b> (JAY-Z, THE BLACK ALBUM) (RCA)	WHENEVER YOU'RE NEAR ME (JAY-Z)
33	37	<b>MONEY'S JUST A TOUCH AWAY</b> (JAY-Z, THE BLACK ALBUM) (RCA)		70	74	<b>ONLY YOU</b> (JAY-Z, THE BLACK ALBUM) (RCA)	ONLY YOU (JAY-Z)
34	37	<b>FLY (THE ANGEL SONG)</b> (JAY-Z, THE BLACK ALBUM) (RCA)		71	64	<b>FOR YOU I WILL</b> (JAY-Z, THE BLACK ALBUM) (RCA)	FOR YOU I WILL (JAY-Z)
35	43	<b>FROM THIS MOMENT ON</b> (JAY-Z, THE BLACK ALBUM) (RCA)		72	11	<b>THE REAL ONE</b> (JAY-Z, THE BLACK ALBUM) (RCA)	THE REAL ONE (JAY-Z)
36	14	<b>STAY A THING</b> (JAY-Z, THE BLACK ALBUM) (RCA)		73	16	<b>SOMEONE USED TO KNOW</b> (JAY-Z, THE BLACK ALBUM) (RCA)	SOMEONE USED TO KNOW (JAY-Z)

**40 RIGHT ON THE MONEY** (EMI Blackwood, IMA/Tybridge,  
ASCAP/WC) [R]—A poppy, breezy song about money  
and love.

[illegible]





DECEMBER 19, 1998

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	
108	89	50	112	DAVID BOWIE <td>1981</td> <td>156</td> <td>152</td> <td>32</td> <td>GARTH BROOKS<td>1981</td><td>156</td></td>	1981	156	152	32	GARTH BROOKS <td>1981</td> <td>156</td>	1981	156	
109	97	77	121	MARILYN MANSON <td>1981</td> <td>157</td> <td>138</td> <td>55</td> <td>METALLICA<td>1981</td><td>157</td></td>	1981	157	138	55	METALLICA <td>1981</td> <td>157</td>	1981	157	
110	143	—	2	BABYFACE <td>1981</td> <td>158</td> <td>146</td> <td>15</td> <td>POINT OF GRACE<td>1981</td><td>158</td></td>	1981	158	146	15	POINT OF GRACE <td>1981</td> <td>158</td>	1981	158	
111	112	39	61	JANET JACKSON <td>1981</td> <td>159</td> <td>157</td> <td>149</td> <td>VARIOUS ARTISTS<td>1981</td><td>159</td></td>	1981	159	157	149	VARIOUS ARTISTS <td>1981</td> <td>159</td>	1981	159	
112	NEW	1	1	FULL BLOODED <td>1981</td> <td>160</td> <td>152</td> <td>124</td> <td>1</td> <td>SNOOP DOGG<td>1981</td><td>160</td></td>	1981	160	152	124	1	SNOOP DOGG <td>1981</td> <td>160</td>	1981	160
113	63	35	5	GETO BOYS <td>1981</td> <td>161</td> <td>158</td> <td>124</td> <td>1</td> <td>VONDA SHEPARD<td>1981</td><td>161</td></td>	1981	161	158	124	1	VONDA SHEPARD <td>1981</td> <td>161</td>	1981	161
114	86	26	3	DAVID BOWIE <td>1981</td> <td>162</td> <td>139</td> <td>33</td> <td>VARIOUS ARTISTS<td>1981</td><td>162</td></td>	1981	162	139	33	VARIOUS ARTISTS <td>1981</td> <td>162</td>	1981	162	
115	112	73	1	THE MC CREW <td>1981</td> <td>163</td> <td>138</td> <td>34</td> <td>1</td> <td>MASTER P<td>1981</td><td>163</td></td>	1981	163	138	34	1	MASTER P <td>1981</td> <td>163</td>	1981	163
116	109	127	1	KELLY PRICE <td>1981</td> <td>164</td> <td>152</td> <td>8</td> <td>1</td> <td>BILL ENGLISH<td>1981</td><td>164</td></td>	1981	164	152	8	1	BILL ENGLISH <td>1981</td> <td>164</td>	1981	164
117	140	154	3	SQUARREL NUT ZIPPERS <td>1981</td> <td>165</td> <td>154</td> <td>315</td> <td>1</td> <td>MOTLEY CRUE<td>1981</td><td>165</td></td>	1981	165	154	315	1	MOTLEY CRUE <td>1981</td> <td>165</td>	1981	165
118	98	62	6	FAITH EVANS <td>1981</td> <td>166</td> <td>147</td> <td>118</td> <td>1</td> <td>KENNY ROGERS<td>1981</td><td>166</td></td>	1981	166	147	118	1	KENNY ROGERS <td>1981</td> <td>166</td>	1981	166
119	119	110	38	LIMP BIZKIT <td>1981</td> <td>167</td> <td>147</td> <td>118</td> <td>1</td> <td>THE ROLLING STONES<td>1981</td><td>167</td></td>	1981	167	147	118	1	THE ROLLING STONES <td>1981</td> <td>167</td>	1981	167
120	116	113	4	CHER <td>1981</td> <td>168</td> <td>147</td> <td>118</td> <td>1</td> <td>DIVINE PYROMANIA<td>1981</td><td>168</td></td>	1981	168	147	118	1	DIVINE PYROMANIA <td>1981</td> <td>168</td>	1981	168
121	118	122	54	USHER <td>1981</td> <td>169</td> <td>147</td> <td>118</td> <td>1</td> <td>JERRY SEINFELD<td>1981</td><td>169</td></td>	1981	169	147	118	1	JERRY SEINFELD <td>1981</td> <td>169</td>	1981	169
122	127	111	27	BROOKS & DUNN <td>1981</td> <td>170</td> <td>142</td> <td>57</td> <td>1</td> <td>RUSH<td>1981</td><td>170</td></td>	1981	170	142	57	1	RUSH <td>1981</td> <td>170</td>	1981	170
123	121	104	31	GARTH BROOKS <td>1981</td> <td>171</td> <td>142</td> <td>57</td> <td>1</td> <td>KISS<td>1981</td><td>171</td></td>	1981	171	142	57	1	KISS <td>1981</td> <td>171</td>	1981	171
124	123	114	5	JUVENILE <td>1981</td> <td>172</td> <td>142</td> <td>57</td> <td>1</td> <td>ANDREA BOCELLI<td>1981</td><td>172</td></td>	1981	172	142	57	1	ANDREA BOCELLI <td>1981</td> <td>172</td>	1981	172
125	164	151	12	BETTE MIDLER <td>1981</td> <td>173</td> <td>142</td> <td>57</td> <td>1</td> <td>ING BARD<td>1981</td><td>173</td></td>	1981	173	142	57	1	ING BARD <td>1981</td> <td>173</td>	1981	173
126	131	38	4	BRUCE SPRINGSTEEN <td>1981</td> <td>174</td> <td>142</td> <td>57</td> <td>1</td> <td>BROOKS &amp; DUNN<td>1981</td><td>174</td></td>	1981	174	142	57	1	BROOKS & DUNN <td>1981</td> <td>174</td>	1981	174
127	122	140	4	BARRY MANILLOW <td>1981</td> <td>175</td> <td>142</td> <td>57</td> <td>1</td> <td>TRISHA YEARWOOD<td>1981</td><td>175</td></td>	1981	175	142	57	1	TRISHA YEARWOOD <td>1981</td> <td>175</td>	1981	175
128	129	106	5	BEE GEES <td>1981</td> <td>176</td> <td>142</td> <td>57</td> <td>1</td> <td>CYPRESS HILL<td>1981</td><td>176</td></td>	1981	176	142	57	1	CYPRESS HILL <td>1981</td> <td>176</td>	1981	176
129	117	113	11	DE TALK <td>1981</td> <td>177</td> <td>142</td> <td>57</td> <td>1</td> <td>NEWSBOYS<td>1981</td><td>177</td></td>	1981	177	142	57	1	NEWSBOYS <td>1981</td> <td>177</td>	1981	177
130	82	—	2	STEADY BOB <td>1981</td> <td>178</td> <td>142</td> <td>57</td> <td>1</td> <td>PASTBALL<td>1981</td><td>178</td></td>	1981	178	142	57	1	PASTBALL <td>1981</td> <td>178</td>	1981	178
131	107	57	5	MIA X <td>1981</td> <td>179</td> <td>142</td> <td>57</td> <td>1</td> <td>SOUNDTRACK<td>1981</td><td>179</td></td>	1981	179	142	57	1	SOUNDTRACK <td>1981</td> <td>179</td>	1981	179
132	178	—	2	TRANS-SIBERIAN ORCHESTRA <td>1981</td> <td>180</td> <td>142</td> <td>57</td> <td>1</td> <td>EDWIN MCCAIN<td>1981</td><td>180</td></td>	1981	180	142	57	1	EDWIN MCCAIN <td>1981</td> <td>180</td>	1981	180
133	125	38	10	JOE MESSINA <td>1981</td> <td>181</td> <td>142</td> <td>57</td> <td>1</td> <td>SHAWN COLVIN<td>1981</td><td>181</td></td>	1981	181	142	57	1	SHAWN COLVIN <td>1981</td> <td>181</td>	1981	181
134	108	86	5	TOTAL BAD <td>1981</td> <td>182</td> <td>142</td> <td>57</td> <td>1</td> <td>JIMI HENDRIX<td>1981</td><td>182</td></td>	1981	182	142	57	1	JIMI HENDRIX <td>1981</td> <td>182</td>	1981	182
135	137	148	20	SOUNDTRACK <td>1981</td> <td>183</td> <td>142</td> <td>57</td> <td>1</td> <td>GERALD LEVITT<td>1981</td><td>183</td></td>	1981	183	142	57	1	GERALD LEVITT <td>1981</td> <td>183</td>	1981	183
136	128	96	11	KETH SWIFT <td>1981</td> <td>184</td> <td>142</td> <td>57</td> <td>1</td> <td>SEMONIC<td>1981</td><td>184</td></td>	1981	184	142	57	1	SEMONIC <td>1981</td> <td>184</td>	1981	184
137	136	128	15	MONIEAF <td>1981</td> <td>185</td> <td>142</td> <td>57</td> <td>1</td> <td>VARIOUS ARTISTS<td>1981</td><td>185</td></td>	1981	185	142	57	1	VARIOUS ARTISTS <td>1981</td> <td>185</td>	1981	185
138	134	108	7	DIANA CARTER <td>1981</td> <td>186</td> <td>142</td> <td>57</td> <td>1</td> <td>NATALIE MERCHANT<td>1981</td><td>186</td></td>	1981	186	142	57	1	NATALIE MERCHANT <td>1981</td> <td>186</td>	1981	186
139	125	102	7	BLACK SABBATH <td>1981</td> <td>187</td> <td>142</td> <td>57</td> <td>1</td> <td>VARIOUS ARTISTS<td>1981</td><td>187</td></td>	1981	187	142	57	1	VARIOUS ARTISTS <td>1981</td> <td>187</td>	1981	187
140	126	101	9	BIZZY BONE <td>1981</td> <td>188</td> <td>142</td> <td>57</td> <td>1</td> <td>K-CI &amp; JUDY<td>1981</td><td>188</td></td>	1981	188	142	57	1	K-CI & JUDY <td>1981</td> <td>188</td>	1981	188
141	160	165	4	NEW RADICALS <td>1981</td> <td>189</td> <td>142</td> <td>57</td> <td>1</td> <td>GREEN DAY<td>1981</td><td>189</td></td>	1981	189	142	57	1	GREEN DAY <td>1981</td> <td>189</td>	1981	189
142	NEW	1	1	VARIOUS ARTISTS <td>1981</td> <td>190</td> <td>142</td> <td>57</td> <td>1</td> <td>VARIOUS ARTISTS<td>1981</td><td>190</td></td>	1981	190	142	57	1	VARIOUS ARTISTS <td>1981</td> <td>190</td>	1981	190
143	147	137	2	REBA MCKENTRE <td>1981</td> <td>191</td> <td>142</td> <td>57</td> <td>1</td> <td>RAMMSTEIN<td>1981</td><td>191</td></td>	1981	191	142	57	1	RAMMSTEIN <td>1981</td> <td>191</td>	1981	191
144	135	146	4	CHERRY POPPIN' DADDIES <td>1981</td> <td>192</td> <td>142</td> <td>57</td> <td>1</td> <td>SARAH BRIGHTMAN<td>1981</td><td>192</td></td>	1981	192	142	57	1	SARAH BRIGHTMAN <td>1981</td> <td>192</td>	1981	192
145	151	155	39	NATHANIEL IMBRIUGLIA <td>1981</td> <td>193</td> <td>142</td> <td>57</td> <td>1</td> <td>INSANE CLOWN POSSE<td>1981</td><td>193</td></td>	1981	193	142	57	1	INSANE CLOWN POSSE <td>1981</td> <td>193</td>	1981	193
146	173	—	—	BRIAN MCKNIGHT <td>1981</td> <td>194</td> <td>142</td> <td>57</td> <td>1</td> <td>SOUNDTRACK<td>1981</td><td>194</td></td>	1981	194	142	57	1	SOUNDTRACK <td>1981</td> <td>194</td>	1981	194
147	155	156	31	LEANN RIMES <td>1981</td> <td>195</td> <td>142</td> <td>57</td> <td>1</td> <td>DIAMOND R<td>1981</td><td>195</td></td>	1981	195	142	57	1	DIAMOND R <td>1981</td> <td>195</td>	1981	195
148	192	184	3	KENNY LOGGINS <td>1981</td> <td>196</td> <td>142</td> <td>57</td> <td>1</td> <td>PETE ROCK<td>1981</td><td>196</td></td>	1981	196	142	57	1	PETE ROCK <td>1981</td> <td>196</td>	1981	196
149	154	157	1	VINCE GILL <td>1981</td> <td>197</td> <td>142</td> <td>57</td> <td>1</td> <td>JOHN MELLENCAMP<td>1981</td><td>197</td></td>	1981	197	142	57	1	JOHN MELLENCAMP <td>1981</td> <td>197</td>	1981	197
150	141	142	17	FIVE <td>1981</td> <td>198</td> <td>142</td> <td>57</td> <td>1</td> <td>VARIOUS ARTISTS<td>1981</td><td>198</td></td>	1981	198	142	57	1	VARIOUS ARTISTS <td>1981</td> <td>198</td>	1981	198
151	156	153	3	GEORGE STRAIT <td>1981</td> <td>199</td> <td>142</td> <td>57</td> <td>1</td> <td>JOHN MELLENCAMP<td>1981</td><td>199</td></td>	1981	199	142	57	1	JOHN MELLENCAMP <td>1981</td> <td>199</td>	1981	199
152	195	—	—	VARIOUS ARTISTS <td>1981</td> <td>200</td> <td>142</td> <td>57</td> <td>1</td> <td>VARIOUS ARTISTS<td>1981</td><td>200</td></td>	1981	200	142	57	1	VARIOUS ARTISTS <td>1981</td> <td>200</td>	1981	200
153	149	120	9	JOHN MELLENCAMP <td>1981</td> <td>201</td> <td>142</td> <td>57</td> <td>1</td> <td>SHAKIRA<td>1981</td><td>201</td></td>	1981	201	142	57	1	SHAKIRA <td>1981</td> <td>201</td>	1981	201

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112	Cherry Poppin' Daddies	144	Fathead	178	Joni Mitchell	133	The Rolling Stones	167	The Prince Of Egypt	1981	VARIOUS ARTISTS
29C: 6	Cherry Poppin' Daddies	145	Fathead	179	Joni Mitchell	134	RZA & Bobbito	36	The Prince Of Egypt	1981	The Prince Of Egypt
Chuggan 63	Cherry Poppin' Daddies	146	Fathead	180	Joni Mitchell	135	Santitas	107	The Prince Of Egypt	1981	The Prince Of Egypt
Antonia 107	Cherry Poppin' Daddies	147	Fathead	181	Joni Mitchell	136	Santitas	108	The Prince Of Egypt	1981	The Prince Of Egypt
Marina 64	Cherry Poppin' Daddies	148	Fathead	182	Joni Mitchell	137	Santitas	109	The Prince Of Egypt	1981	The Prince Of Egypt
At San 65	Cherry Poppin' Daddies	149	Fathead	183	Joni Mitchell	138	Santitas	110	The Prince Of Egypt	1981	The Prince Of Egypt
Barnabas 110	Cherry Poppin' Daddies	150	Fathead	184	Joni Mitchell	139	Santitas	111	The Prince Of Egypt	1981	The Prince Of Egypt
Cherry Poppin' Daddies	151	Fathead	185	Joni Mitchell	140	Santitas	112	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	152	Fathead	186	Joni Mitchell	141	Santitas	113	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	153	Fathead	187	Joni Mitchell	142	Santitas	114	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	154	Fathead	188	Joni Mitchell	143	Santitas	115	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	155	Fathead	189	Joni Mitchell	144	Santitas	116	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	156	Fathead	190	Joni Mitchell	145	Santitas	117	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	157	Fathead	191	Joni Mitchell	146	Santitas	118	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	158	Fathead	192	Joni Mitchell	147	Santitas	119	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	159	Fathead	193	Joni Mitchell	148	Santitas	120	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	160	Fathead	194	Joni Mitchell	149	Santitas	121	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	161	Fathead	195	Joni Mitchell	150	Santitas	122	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	162	Fathead	196	Joni Mitchell	151	Santitas	123	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	163	Fathead	197	Joni Mitchell	152	Santitas	124	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	164	Fathead	198	Joni Mitchell	153	Santitas	125	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	165	Fathead	199	Joni Mitchell	154	Santitas	126	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	166	Fathead	200	Joni Mitchell	155	Santitas	127	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	167	Fathead	201	Joni Mitchell	156	Santitas	128	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	168	Fathead	202	Joni Mitchell	157	Santitas	129	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	169	Fathead	203	Joni Mitchell	158	Santitas	130	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	170	Fathead	204	Joni Mitchell	159	Santitas	131	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	171	Fathead	205	Joni Mitchell	160	Santitas	132	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	172	Fathead	206	Joni Mitchell	161	Santitas	133	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	173	Fathead	207	Joni Mitchell	162	Santitas	134	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	174	Fathead	208	Joni Mitchell	163	Santitas	135	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	175	Fathead	209	Joni Mitchell	164	Santitas	136	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	176	Fathead	210	Joni Mitchell	165	Santitas	137	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	177	Fathead	211	Joni Mitchell	166	Santitas	138	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	178	Fathead	212	Joni Mitchell	167	Santitas	139	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	179	Fathead	213	Joni Mitchell	168	Santitas	140	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	180	Fathead	214	Joni Mitchell	169	Santitas	141	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	181	Fathead	215	Joni Mitchell	170	Santitas	142	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	182	Fathead	216	Joni Mitchell	171	Santitas	143	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	183	Fathead	217	Joni Mitchell	172	Santitas	144	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	184	Fathead	218	Joni Mitchell	173	Santitas	145	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	185	Fathead	219	Joni Mitchell	174	Santitas	146	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	186	Fathead	220	Joni Mitchell	175	Santitas	147	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	187	Fathead	221	Joni Mitchell	176	Santitas	148	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	188	Fathead	222	Joni Mitchell	177	Santitas	149	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	189	Fathead	223	Joni Mitchell	178	Santitas	150	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	190	Fathead	224	Joni Mitchell	179	Santitas	151	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	191	Fathead	225	Joni Mitchell	180	Santitas	152	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	192	Fathead	226	Joni Mitchell	181	Santitas	153	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	193	Fathead	227	Joni Mitchell	182	Santitas	154	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	194	Fathead	228	Joni Mitchell	183	Santitas	155	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	195	Fathead	229	Joni Mitchell	184	Santitas	156	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	196	Fathead	230	Joni Mitchell	185	Santitas	157	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	197	Fathead	231	Joni Mitchell	186	Santitas	158	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	198	Fathead	232	Joni Mitchell	187	Santitas	159	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	199	Fathead	233	Joni Mitchell	188	Santitas	160	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	200	Fathead	234	Joni Mitchell	189	Santitas	161	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	201	Fathead	235	Joni Mitchell	190	Santitas	162	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	202	Fathead	236	Joni Mitchell	191	Santitas	163	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	203	Fathead	237	Joni Mitchell	192	Santitas	164	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	204	Fathead	238	Joni Mitchell	193	Santitas	165	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	205	Fathead	239	Joni Mitchell	194	Santitas	166	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	206	Fathead	240	Joni Mitchell	195	Santitas	167	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	207	Fathead	241	Joni Mitchell	196	Santitas	168	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	208	Fathead	242	Joni Mitchell	197	Santitas	169	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	209	Fathead	243	Joni Mitchell	198	Santitas	170	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	210	Fathead	244	Joni Mitchell	199	Santitas	171	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	211	Fathead	245	Joni Mitchell	200	Santitas	172	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	212	Fathead	246	Joni Mitchell	201	Santitas	173	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	213	Fathead	247	Joni Mitchell	202	Santitas	174	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	214	Fathead	248	Joni Mitchell	203	Santitas	175	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	215	Fathead	249	Joni Mitchell	204	Santitas	176	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	216	Fathead	250	Joni Mitchell	205	Santitas	177	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	217	Fathead	251	Joni Mitchell	206	Santitas	178	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	218	Fathead	252	Joni Mitchell	207	Santitas	179	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	219	Fathead	253	Joni Mitchell	208	Santitas	180	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	220	Fathead	254	Joni Mitchell	209	Santitas	181	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	221	Fathead	255	Joni Mitchell	210	Santitas	182	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	222	Fathead	256	Joni Mitchell	211	Santitas	183	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	223	Fathead	257	Joni Mitchell	212	Santitas	184	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	224	Fathead	258	Joni Mitchell	213	Santitas	185	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	225	Fathead	259	Joni Mitchell	214	Santitas	186	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	226	Fathead	260	Joni Mitchell	215	Santitas	187	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	227	Fathead	261	Joni Mitchell	216	Santitas	188	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	228	Fathead	262	Joni Mitchell	217	Santitas	189	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	229	Fathead	263	Joni Mitchell	218	Santitas	190	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	230	Fathead	264	Joni Mitchell	219	Santitas	191	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	231	Fathead	265	Joni Mitchell	220	Santitas	192	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	232	Fathead	266	Joni Mitchell	221	Santitas	193	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	233	Fathead	267	Joni Mitchell	222	Santitas	194	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	234	Fathead	268	Joni Mitchell	223	Santitas	195	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	235	Fathead	269	Joni Mitchell	224	Santitas	196	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	236	Fathead	270	Joni Mitchell	225	Santitas	197	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	237	Fathead	271	Joni Mitchell	226	Santitas	198	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	238	Fathead	272	Joni Mitchell	227	Santitas	199	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	239	Fathead	273	Joni Mitchell	228	Santitas	200	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	240	Fathead	274	Joni Mitchell	229	Santitas	201	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	241	Fathead	275	Joni Mitchell	230	Santitas	202	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	242	Fathead	276	Joni Mitchell	231	Santitas	203	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	243	Fathead	277	Joni Mitchell	232	Santitas	204	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	244	Fathead	278	Joni Mitchell	233	Santitas	205	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	245	Fathead	279	Joni Mitchell	234	Santitas	206	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	246	Fathead	280	Joni Mitchell	235	Santitas	207	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	247	Fathead	281	Joni Mitchell	236	Santitas	208	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	248	Fathead	282	Joni Mitchell	237	Santitas	209	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	249	Fathead	283	Joni Mitchell	238	Santitas	210	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	250	Fathead	284	Joni Mitchell	239	Santitas	211	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	251	Fathead	285	Joni Mitchell	240	Santitas	212	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	252	Fathead	286	Joni Mitchell	241	Santitas	213	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	253	Fathead	287	Joni Mitchell	242	Santitas	214	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	254	Fathead	288	Joni Mitchell	243	Santitas	215	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	255	Fathead	289	Joni Mitchell	244	Santitas	216	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	256	Fathead	290	Joni Mitchell	245	Santitas	217	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	257	Fathead	291	Joni Mitchell	246	Santitas	218	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	258	Fathead	292	Joni Mitchell	247	Santitas	219	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	259	Fathead	293	Joni Mitchell	248	Santitas	220	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	260	Fathead	294	Joni Mitchell	249	Santitas	221	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	261	Fathead	295	Joni Mitchell	250	Santitas	222	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	262	Fathead	296	Joni Mitchell	251	Santitas	223	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	263	Fathead	297	Joni Mitchell	252	Santitas	224	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	264	Fathead	298	Joni Mitchell	253	Santitas	225	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	265	Fathead	299	Joni Mitchell	254	Santitas	226	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	266	Fathead	300	Joni Mitchell	255	Santitas	227	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	267	Fathead	301	Joni Mitchell	256	Santitas	228	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	268	Fathead	302	Joni Mitchell	257	Santitas	229	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	269	Fathead	303	Joni Mitchell	258	Santitas	230	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	270	Fathead	304	Joni Mitchell	259	Santitas	231	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies	271	Fathead	305	Joni Mitchell	260	Santitas	232	The Prince Of Egypt	1981	The Prince Of Egypt	
Cherry Poppin' Daddies											

# Dobbis Tapped As Exec VP Of SMI<sup>1</sup>

## To Work With SMI President Bob Bowlin

BETWEEN THE  
BULES

by Geoff Mayfield

BY ADAM WHITE

LONDON—There's a new partnership shaping up at Sony Music International (SMI). Why should Zack & Hack, Keni & Nancy, and Bob & Terry have the only ambassadors in town?

This latest team is Bob Bowlin and Rick Dobbis, now that the latter is joining SMI as executive VP (Billboard/Bulletin, Dec. 8) after eight years with PolyGram, including his most recent stint as its president of Continental Europe. Bowlin, president of Sony Music International, says he has recruited Dobbis to stand by his senior management team, "because we're growing as a business, and therefore the demands placed upon [the international division] are growing."

Dobbis, 48, takes office Jan. 1, based at SMI's New York headquarters. The job is newly created, and Dobbis resembles Bowlin's rank when he became senior executive VP of the international unit, to assist then president Mel Ibberson, in 1968. Ibberson is now the division's chairman.

When Mel was first named president of International, says Bowlin, "I was given some bizarre senior executive VP title, but essentially I was his No. 2 and Melf's partner. We spoke for one another, and I would expect that would happen."

Although Dobbis' four years as president of PolyGram Continental Europe marked his first time working outside the U.S., he was generally given top marks for developing the division—and his team of operating company chiefs—into an increasingly effective, cohesive force. PolyGram has often topped European market-share rankings, even as it competed with such EMI and, this year in particular, with Sony.

"Rick's done a super job in Europe," says EMI Music Europe president Rupert Perry, "not only from a competitive point of view but also because of the major roles he's played in industry issues and IFPI matters."

He's turned himself into those. He'll be sorely missed here."

Dobbis, who will report directly to Bowlin, confirms his new brief. "Sony Music International is a big operation, and having two people with an overall view to cover that many markets and that many companies is a smart, logical thing to do," Bob said. "Come in and work with me as we manage these businesses."

Bowlin adds, "It's much more important than the job description. I'm a great believer in partnerships—for example, with our

*'Sony Music International is a big operation, and having two people with an overall view is a smart, logical thing to do'*

regional presidents—and I'm looking to expand that partnership with Rick." Those regional chiefs are Paul Russell in Europe, Richard Denzang in Asia, and Frank Weber in Latin America. They will continue to report to Bowlin.

Reporting to Dobbis will be the administration, business development, marketing and creative operations, and operations departments. "The fact that the regional heads do not report directly to Rick does not mean Rick will not be giving them a certain amount of direction, speaking on my behalf," states Bowlin. "We're not a company driven by hierarchy."

For his part, Dobbis expects to benefit from the global responsibilities. "First, you can't be in this business and not say, 'Sony is a first-class new idea,'" he says. "It's the opportunity to work not just on a European level—and I had expressed this to Universal—but to have involvement with the rest of the world. That was a prize for me."

Dobbis says he gave "plenty of thought" to the offer he received

from Seagram/Universal management to remain heading the Universal/PolyGram combination in Continental Europe. "They were very nice about it. [But] there was no option of staying at PolyGram, because PolyGram was ceasing to exist," Dobbis says. "I was offered a different role in a different company."

He says he had discussions with Universal Music International president Jorgensen Larsen and also with Seagram president/CEO Edgar Bronfman Jr. "And I came to the conclusion that it wasn't for me."

In addition to European duties at PolyGram, Dobbis was a member of the international management board. "I had a global view and was involved in a lot of global issues," he says, "which was important to me, and I wanted to continue that. But I wasn't involved in the operations outside Continental Europe. I wanted to go across that bridge and have an active involvement in the way the company worked in Asia, Australia, Latin America, and the rest of the world."

Dobbis is among the handful of Americans who have held top international posts outside the U.S., at least in the '90s. Are his U.S. peers sufficiently informed about the global music marketplace? "I mean no disrespect to my PolyGram colleagues, but even within that globally oriented, globally managed company, one of the weaknesses has been a lack of real, first-hand knowledge [among the U.S. label management] of the way the rest of the world works."

He adds, "In order to build the necessary relationships with your counterparts in the rest of the world, you have to be willing to see through their eyes."

Dobbis has spent 25 years in the U.S. music industry, first at CBS Records, which he joined in 1970. He has held posts at Arista, Chrysalis, RCA, and, from 1991 to '94, as president of the PolyGram Label Group. He became president of PolyGram Continental Europe in January 1996. Bowlin adds Dobbis' appointment "a crying shame for PolyGram and a great day for us."

don't think that it's imminent," he says.

Asked if a new president of Sony's music division would be appointed, given Motolla's rise to chairman/CEO, Motolla says no.

The U.K.-born Stringer joined Sony Corp. in May 1997 and is a former president of CBS Broadcast Group.

Motolla joined the company in 1989 as president of Sony Music. During his tenure, the division's revenues have tripled to more than \$5 billion, according to a company spokeswoman. The label also released the year's top two best-selling albums, the soundtrack to the film "Titanic" and Celine Dion's "Let's Talk About Love."

DECK THE HALLS, and the mass merchants, too: The numbers behind the numbers of the Billboard 200 are what one would expect to see at this point of the crucial holiday season. Compared with the prior tracking week, which was goosed by that big Thanksgiving-weekend traffic, fewer titles see gains over the prior issue. Yet, although units on The Billboard 200 are down from the prior issue, volume is up on the Top Pop Catalog Albums list. Thus, overall album management is to say a hair over the prior issue (see Market Watch, page 86). In the more critical comparison, album sales are up two percentage points over the same week in 1997.

Each of the top 16 albums on The Billboard 200 exceed 100,000 units. There were 20 in that range last issue and, interestingly, 20 in the 100,000-plus club during the comparable 1997 week.

Another sure sign of the times: Garth Brooks retains the No. 1 position (423,000 units), while Celine Dion moves 3-2 (366,469). Why is that a sign of the times? Well, the same artist had identical chart movement in last year's Dec. 20 issue, albeit with different albums. Brooks sees a 35% slide in his third week, and, yes, I'm still predicting that Dion's Christmas set will win at least one week atop the big chart before the year is done.

WHERE THE BOYS ARE: While most of the albums in this issue's top 20 see a decline from prior-week sales, the boy-groups—'N Sync and the Backstreet Boys—see no lull from Thanksgiving week's sales. The former set's "I Wanna Be" gains to jump 6-3, while its Christmas album inches ahead 10-9 with a 1% increase. The latter sees a 15,000-unit jolt to move 9-8.

Both acts probably owe thanks to the groove tune, as 'N Sync was featured on a Disney Channel Christmas special—also featuring Shawn Colvin (whose Christmas album debuts at No. 181) and Tatyana (No. 119). Meanwhile, the saw its first comeback on Dec. 5. Flipping channels, Backstreet Boys became the latest musical guests to prove the power of "Oprah."

The only artist in the top 10 who sees a gain this issue is Shania Twain (14-10, a 6,000-unit gain).

At the risk of looting our own barn, Twain, the Backstreet Boys, and 'N Sync should see momentum continue, thanks to exposure from Fox's Dec. 7 telecast of the Billboard Music Awards, an event that should stir several bullets on our album charts. 'N Sync also pairs of part songs on Kathie Lee Gifford's Christmas special, appeared on Dec. 11 CBS show that also featured Pam Tillis, and will hit "Live With Regis & Kathie Lee" Tuesday (15) and "CBS This Morning" Wednesday (16).

FLIPPING CHANNELS: Tenor Andrea Bocelli continues to percolate. In addition to his appearance on Celine Dion's Nov. 25 special—a show that also seems to explain the 3,000-copy improvement in sales—Bocelli's new album "Viva! Viva! Viva! Viva!" (No. 172) (a 29% gain) ran in more than 30 markets, including Boston, Seattle, New Orleans, Las Vegas, and Cincinnati, during the Nov. 30-Dec. 6 tracking period. His "Romanza" leaps 36-35 on The Billboard 200 (a 34% gain over the prior issue), while "Arise—The Opera Album" goes 124-108 (a 20% gain). "Viva! Viva! Viva! Viva!" re-enters at No. 172 (a 29% gain). "Viva! Viva! Viva! Viva!" is still not released. "The Rosie O'Donnell Show" sells music, check this out. Even her reruns spur record runs, illustrated by Brandy (20-13, a 6,000-unit gain) and Bette Midler (164-125, a 49% gain). Midler is another performer who could accelerate on next issue's chart as a consequence of her turns on the Billboard Music Awards.

TRIMMING THE TREE: Squirrel Nut Zippers scan ahead 140-117 with a 32% gain following a "Late Night With Conan O'Brien" shot, but is it the show or the time of the year? This, after all, is a Christmas album, and, dah, they're moving briskly these days. Christmas albums also bullet on the big chart for Vince Gill (No. 39), Martina McBride (100-68), Babyface (149-110), Trans-Siberian Orchestra (178-132 with a 53% gain, good for this issue's Pacesetter award), Brian McKnight (173-146), and various artists packages at Nos. 71, 152, 187, and 199. The Billboard 200 also sees seasonal bows for Kenny Rogers (No. 119) and Kenny Rogers & Dolly Parton (No. 189).

Holiday titles account for all but 17 places on Top Pop Catalog Albums. One of them, at No. 13, bears explanation. The Laserlight album "It's Christmas Time" featured Bing Crosby, Frank Sinatra, and Nat "King" Cole in previous years. The label lost licensing rights to Cole's material and thus replaced him with Louis Armstrong. The catalog number and tracks by Sinatra and Crosby are unchanged, not even though this is technically a new album, we're tracking it as catalog. Christmas albums only qualify for current charts in the first year of release.

## MOTOLLA PROMOTED IN SHIFT AT TOP TIER OF SONY

(Continued from page 1)

"I'm not looking for any big change, but as we proceed from the analog to a digital era, a lot of horizontal communication is required that will make it easier for strategists without having to create committees all over the place. We're just going to find some way to simplify all the relationships. Making life easier, not more difficult."

For his part, Motolla agrees that the new structure "won't affect the operation of the company at all, because Howard will continue as he has been over the last year as a valuable resource for us."

"Up to this point, he has been more involved within the corporate umbrella, but given his expertise with Sony's electronics, our

game companies, the film company, and Sony Tokyo, he'll be a valuable sounding board for new ideas and new initiatives," Motolla says. "He's on the board of directors for the company, and [the music division] has benefited from that, too. It's a good move for the corporation overall, and it helps simplify communications with us."

Industry speculation has questioned whether or not the move was motivated by the company's desire to go public. However, Stringer claims that is not the case.

If guess it's a logical thought, but it isn't. So. In the past, management has discussed it as an option because it's appealing in many ways, but there's nothing in the works, and I



# WARNER BROS. NASHVILLE ELIMINATES GOSPEL, SCALES BACK WESTERN SUBSIDIARIES

(Continued from page 1)

whatever label."

Several labels have contacted Alexander-Stewart to inquire about the artists and the label as well, but no decisions have been made. As to the reason why Warner pulled the plug on its gospel arm, he is at a loss. "Obviously we feel there were budget concerns within Warner Bros. Records."

In fact, persistent rumors are that the label is looking to sell off its Christian distribution arm. Quarantaro could not be reached for comment by press time.

In retrospect, Alexander-Stewart observes, "I don't believe that what's happened with our label is indicative of anything going on in gospel. The gospel division has always had a very successful roster, and that Warner Gospel was able to maintain itself even after Warner Alliance [the Christian arm] was dissolved should indicate that gospel is viable."

Warner Bros. is still involved in the Christian music business through Warner Record, under the direction of Resound VP/GM Barry Landis. The label has released projects by the World Wide Message Tribe and B.J. Thomas that are aimed at both Christian and mainstream markets. Norman and Landis say announcements concerning upcoming Resound projects are forthcoming.

On the Warner Western front, the label will close its doors Dec. 22. Warner Western GM Jeff Skillen is exiting to Valley Entertainment, the Santa Fe, N.M.-based label that is a division of the same parent. Skillen's staffers will be looking for jobs. Launched in 1992, Warner Western

was a partnership with Nashville-based Real West Productions, which handled marketing, public relations, and A&R responsibilities for the label.

Real West developed an extensive distribution system of retail outlets that serves western-style consumers. According to Real West's managing partner Kerry O'Neil, his company is in discussion with Boulder, Colo.-based Four Winds Trading to purchase the distribution system and the catalog, which is working the Warner Western catalog. That catalog includes product by Michael Martin Murphy, Don Edwards, Sons of The San Joaquin, and current Warner Western acts Red Steagall, Joni Harris, and Bonnie Herron.

"Over the last two years, the changes in the number and type of albums that Burbank wanted to put

out really necessitated a change at Warner Bros.," says O'Neil. "A niche label like this just wasn't going to fit under their overall plans. In order to create the best opportunities within that, we are attempting to sell—and have an agreement in principle to sell—our distribution company. Real West set up a distribution company to be a one-stop to specialty western-wear stores through which a large portion of the Warner Western product is sold."

O'Neil adds that, "assuming we are able to consummate this arrangement [with Four Winds], Real West as an operational company will cease to exist because we will no longer be taking care of new product and we will have sold our distribution arm."

In addition to Warner Western product, Real West distributes west-

ern product by Western Jubilee, Vanguard, Rounder, and other labels.

According to Norman, Joni Harris' November Warner Western release, "Cowgirl Dreams," will continue to receive support from Warner Nashville, as will a new album due next year by Steagall that will still bear the Warner Western logo. It was unclear at press time how the product would be distributed.

"This has nothing to do with failings on the part of not achieving what we had hoped to achieve," says Norman of Warner Western. "It's what's required to continue to support a business like this."

Norman says focusing on core business isn't unique to Warner Nashville. "I honestly think it is something everybody is doing," he says. "It's not exclusive to the Nash-

ville division of Warner Bros. Records nor Warner Bros. Records. When I look around, I see everybody refocusing their attention on what is thought of as essentially any division's core business."

## SINATRA'S FBI FILES

(Continued from page 10)

Sinatra later refused a prison chaplain's request to "forgive" the kidnappers, according to a file in the released material.

What emerges from the hedge-podge of material is the complex, often-contradictory facets of the singer's career. On one page of the FBI's documentation of the singer's itinerary, there is a daily noted posting of his benefit concert for Martin Luther King Jr., followed on the same page by a report that at another event, the top-up section of concertgoers included reputed mob bosses and prostitutes.

Another inconclusive report simply states that convicted mob boss Sam Giancana had Sinatra's business and home telephone numbers written in his phone book.

The papers clearly show that while the FBI amassed the material and kept a Sinatra file, neither the bureau nor the Justice Department ever had plans or sought to bring charges against the singer for any alleged wrongdoing.

Sinatra had already viewed the FBI files after filing his own records in 1979 and 1980.

## BMG'S LOGIC RECORDS BOWS DJ-FOCUSED IMPRINT

(Continued from page 7)

"Furthermore," she continues, "since the beginning of Logic U.S., there has been no No. 1 with the DJ. The music that Logic Spirit and Kosmo represent will help Logic 3000 do just that. At the same time, we'll be breaking these artists into the alternative market."

In addition, releasing one single every six weeks, Logic 3000 plans to issue four albums per year.

To prepare the club community for the birth of Logic 3000, the label

recently previewed three singles: Nory Va. Eniac Featuring Virginia's "Superstar," Marsha's "Dr. Life," and Neal King's "Down Road."

In mid-January, the label will issue the electro-infused "Smoke Dis" by Tom Novy Featuring Virginia. This will be followed by "Disco 3000 (The Future)" by 12-Step, a collaboration that intertwines techno, breakbeat, and house. It features such Kosmo nuggets as Mo' Funk's "Woosh," Goliath's "Elektrik Funky," and DJ

Tomerati's "The Circle." Unlike the set's overseas version, which was released Nov. 30, the domestic edition will include a bonus CD that features "Mama Sweet," the new single from D.A. Hool.

Michael Rank, managing director/owner of Kosmo, has high hopes for the exposure his artists will receive on Logic 3000.

"In Europe, we're not known as a commercial label," he explains. "The records we put out are definitely club records, yet we've been able to achieve much crossover success with many of them. With Logic 3000 giving our records proper releases, we're hoping for the same in the States."

But Rank isn't naive. He is well aware of the difficulties involved in getting radio exposure for non-vocal records.

"It was the same way in Germany five years ago," he explains. "But with the explosion of DJ culture, it's become very common for German stations to play our kind of dance music. Hopefully, this will occur in the U.S., too."

William Roettger, president of Low Spirit, is similarly optimistic. "Up to this point, we've received minimal exposure in America," he says. "But with Logic 3000, and the fact that we're all plugged into the same BMG circuit, we hope to succeed in attracting a larger audience."

Schmberg realizes it will take some time to build the careers of these artists in the U.S. Fortunately, that doesn't pose a problem for her.

"How long have the Prodigy been around?" she asks. "And when did they really have a No. 1 album? Exactly. That said, we will focus, focus, focus."

## LATIN AMERICAN BODY TO SEEK ROYALTIES

(Continued from page 1)

already being made; will set up collecting mechanisms where none now exist; will seek to secure the appropriate legal rights in those countries that do not currently have adequate copyright law.

The new division will be overseen by a yet-to-be-appointed executive at FLAPF headquarters in Miami. Abasco says that person will decide in what countries the new arm needs national offices and where they should be located. Central America, Peru, Ecuador, Paraguay, and Bolivia, he adds that Mexico is also very important to the firm in the market through SOMAPRON, the fledgling collecting society run by Mexican labels. Abasco says Mexico will be a priority for FLAPF's new operation.

Asked about the difficulties of establishing what performance royalties are owed, Abasco states, "Our new division head will set up national offices that can do the technical work. It is also important to note that all money collected nationally will stay in that nation. It will go to the labels in that country."

Abasco notes that the task is not as simple, though, as merely monitoring radio and TV activity. Indeed, he argues, much across the region, "direct users" are potentially a major source of income. "In many places, you have *sonideros*—soundmen—who come to a town, close off a street, and run a street party with their music."

"In many of these areas, the only remote towns, this is the only enter-

tainment the people ever get, and a crowd of anything up to 5,000 is not uncommon. So far, no one is collecting money from the sonideros."

He adds that the itinerant sonideros should not be too difficult to locate, as many achieve celebrity status and are easily identified. FLAPF research shows that label-friendly collect about \$15 million annually in performance royalties across the region. Abasco says that the organization believes this should rise to \$20 million if its new arm is effective.

In more developed markets such as Brazil, the division's role will be to advise and set targets. The collecting body in Brazil, ELAC, is a government agency, says Abasco. "So if we can give them targets for revenues based on comparable countries, that will give them something to aim for. We can also talk to them about whether there are more efficient monitoring systems and collecting methods."

The Performance Rights Division will work with authors' bodies with the same role where they exist, says Abasco, and where the two organizations share the same agenda. Looking at the larger political picture, Abasco contends that the fact that Latin labels are turning their attention to such royalty issues is a sign of increasing maturity in the industry.

"This is a priority for us as piracy," he says. "Now we have applied ourselves to that, and we know what we are doing there. This is the next area we wanted to look at. In many of these areas, the next stage in development."

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# Billboard Music Group

## AN UPDATE ON BBMG EVENTS & HAPPENINGS

### Music & Media Restructures Staff With Big Plans For '99

Music & Media, Billboard's European sister publication, has restructured its senior editorial staff to better serve its readers. The London-based magazine serves the music and radio communities in Europe with weekly news coverage and programming updates as well as a comprehensive package of sales and airplay charts, including the Eurochart Hot 100 Singles list.

Key to the changes is the appointment of Jonathan Hessayon to the newly created position of deputy editor of Music & Media. Hessayon will also continue to serve in his former post of news editor until that job is filled. He reports to editor in chief Emmanuel Legrand, with whom he will oversee and direct Music & Media's editorial content.

At the same time, production manager Jon Crouch takes over all the responsibilities linked to the design, production, printing, and delivery of the magazine. Many of

those responsibilities formerly fell to Tom Ferguson, who had been managing editor. Ferguson has moved to Billboard as international associate editor.

With its new management team taking shape, Music & Media will swing into 1999 with plans for more thorough coverage of the radio and music businesses in Europe, a redesign of the magazine, and the implementation of new charts. Working with Hessayon and Crouch on these goals will be production designer Dominic Salmon and charts editor Raul Cairo.

Hessayon joined Music & Media when it was based in Amsterdam and made the move to London several years ago. He also has served as feature editor of the publication. Says Legrand: "Hessayon's experience with the publication, dating back to its Amsterdam days, coupled with his knowledge of radio, makes him a key player in the new structure here."

### MUSIC MEDIA



HESAYON CROUCH

### PERSONAL DIRECTIONS

Two new account managers have joined Billboard in the Los Angeles sales office. Diana Blackwell and Gina Baker will both report to Jodie Francisco, western advertising director.

As account manager, Blackwell's responsibilities will include video, new and traditional media, distributors, and national consumer accounts. Blackwell has significant knowledge of music industry sales. As an advertising sales executive for The New Yorker for eight years, Blackwell covered the music, film, video, travel, and retail categories. She introduced new record and home video clients to The New Yorker such as Rhino and Warner's DVD division.

Blackwell holds a degree in marketing from Mount St. Mary's.



BLACKWELL BAKER

Baker's sales responsibilities at Billboard will include independent labels, pro and consumer audio accounts, and the facilities and services category.

Prior to joining Billboard, Baker was a senior account executive for three years at The Rocket, a music magazine in Seattle, Wash. There she enlisted many new clients, such as Camelot, Fred Meyer Music Market, and Gameworks. Baker handled many of the indie labels, in addition to developing the overall sales staff. She also worked for Planet Magazine in Phoenix, Ariz., during its start-up years, implementing and later managing the national sales department.

Baker is a graduate of Boise State University where she received her B.A. in communications.

## In U.K. And U.S., It's Cher And Cher Alike

TWO OF THE FIVE singles that debut on The Billboard Hot 100 this issue are commercially available, and both have the right stuff that Chart Beat columns are made of. The Hot Shot Debut goes to the Diane Warren song "I Don't Want To Miss A Thing," written for the film "Armageddon." With the original Aerosmith recording falling 46-60 in its 10th chart week, that former No. 1 hit is joined on the Hot 100 by Mark Chesnut's country take on the song, a new entry at No. 72. Warren's tunes have penetrated the pop, R&B, adult contemporary, mainstream rock, and country charts, and Chesnut's treatment of the Aerosmith song is just further proof that Warren is one of the most talented and versatile songwriters of our time.

The other commercial single that bows is Cher's "Believe" (Warner Bros.). The modern disco tune enters at No. 59, though it remains No. 1 on both Hot Dance Music charts, Club Play and Maxi-Singles Sales. "Believe" also stays at No. 1 in the U.K., where it reigns for a seventh week, making it the longest-running No. 1 of 1998. It's the year's second-best-selling single in the U.K., behind Celine Dion's "My Heart Will Go On."

"Believe" is also top of the pops in Germany, Italy, Switzerland, Belgium, Spain, and Ireland, good enough to also make it No. 1 on the Eurochart (see *Hits of the Week*, page 54) compiled by Billboard's sister publication Music & Media.

It may have squeaked onto the chart at No. 99, but "Believe" extends Cher's chart span on the Hot 100 to 38 years and five months, dating back to the debut of "All I Really Want To Be" the week of July 3, 1965. The following week, Sonny & Cher made their first

chart appearance with the bow of "I Got You Babe." Cher ranks fifth among female artists with the longest chart spans. Aretha Franklin is in first place with 37 years, followed by Tina Turner (36) and Gladys Knight and Patti LaBelle (both with 35).

DEVIL OR ANGEL: The TV series that boasted a fight between Jesus and Satan has the highest-ranked soundtrack on The Billboard 200. "Chief Aid: The South Park Album" (American) rises 17-46. Before it appeared on the chart, the highest-ranked TV soundtrack was "Touched By An Angel—The Album" (550 Music), which dips 35-38.

SHAGGY TALE: The list of artists who have collaborated with Janet Jackson grows as "Luv Me, Luv Me" (Flyte Tyme/MCA) by Shaggy Featuring Janet enters the Hot 100 at No. 76. Jackson's former recording partners include Luther Vandross, Michael Jackson, BLACstreet, and Chiff Richard.

BORDER SONGS: While an American rules the Canadian singles chart (Britney Spears is on top for a second week with "...Baby One More Time"), Canadians hold down three of the top four spots on the Hot 100, including No. 1. Dove position is occupied by a U.S./Canadian duo, as R. Kelly & Celine Dion rule for a third week with "I'm Your Angel" (Jive). No. 2 and No. 4, respectively, with "Nobody's Supposed to Be Here" (Arista) and "From This Moment On" (Mercury). That gives the Jive label the top spots on both sides of the border, as the Spears single is also on Jive.



by Fred Bronson



## MARKET WATCH

### A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES				YEAR-TO-DATE SALES BY ALBUM FORMAT			
	1997	1998			1997	1998	
TOTAL	688,545,000	718,411,000 (UP 4.3%)		CD	431,919,000	495,624,000 (UP 14.7%)	
ALBUMS	563,328,000	614,213,000 (UP 9%)		CASSETTE	130,104,000	116,997,000 (DN 10.1%)	
SINGLES	125,217,000	104,198,000 (DN 16.8%)		OTHER	1,305,000	1,592,000 (UP 22%)	

OVERALL UNIT SALES THIS WEEK			ALBUM SALES THIS WEEK			SINGLES SALES THIS WEEK		
	121,117,000			19,573,000			1,544,000	
LAST WEEK			LAST WEEK			LAST WEEK		
	21,077,000			19,467,000			1,610,000	
CHANGE			CHANGE			CHANGE		
	UP 0.2%			UP 0.5%			DOWN 4.1%	
THIS WEEK 1997			THIS WEEK 1997			THIS WEEK 1997		
	21,508,000			19,117,000			2,391,000	
CHANGE			CHANGE			CHANGE		
	DOWN 1.8%			UP 2.4%			DOWN 35.4%	

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	16,289,000	16,371,000	DN 0.5%	15,227,000	UP 7%
CASSETTE	3,232,000	3,041,000	UP 6.5%	3,859,000	DN 16.2%
OTHER	52,000	55,000	DN 5.5%	31,000	UP 67.7%

ADVANCED SINGLES FOR WEEK ENDING 12-16

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES. REPORTS COLLECTED, COMPILED, AND PROVIDED BY





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Timothy White, Editor-in-Chief

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THE KILLER SOUNDTRACK

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**Stephen Perkins**, **Martyn Le Noble** and **Matt Serletic**

**CREED** I'M EIGHTEEN

**THE OFFSPRING** THE KIDS AREN'T ALRIGHT

**GARBAGE** MEDICATION

**SHAWN MULLINS** CHANGES

**OASIS** STAY YOUNG

**SOUL ASYLUM** SCHOOL'S OUT

**SHERYL CROW** RESUSCITATION

**STABBING WESTWARD** HAUNTING ME

**D GENERATION** HELPLESS

**NEVE** IT'S OVER NOW

**flick** MAYBE SOMEDAY

MUSIC FROM THE DIMENSION MOTION PICTURE

**Album in stores Tuesday, December 15.**  
**Movie opens nationwide Christmas Day.**

**Watch for The Faculty**  **Special December 18.**

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